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OPERA AND DRAMA.

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CHARLES SCRIBNER'S SONS, FIFTH AVENUE, NEW YORK.

# OPERA & DRAMA

(OPER UND DRAMA)

1. Opera and the Essence of Music.
2. The Stage-Play and Dramatical Poetic Art in the Abstract.
3. Poetry and Music in the Drama of the Future.

BY

RICHARD WAGNER

TRANSLATED BY

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## TRANSLATOR'S PREFACE TO PART III.

THE introductions to the first two sections of this work have already sufficiently informed the reader of its general character, as well as of all special features of the present version; so that, in introducing the third, final and most important division of it, nothing remains necessary but an indication of the latter's relation to the whole.

This may be briefly stated to consist of an outlined method for practical application of the entire contents of the two preceding sections; and the mere mention of this relation will explain, not only why Wagner should have been specially anxious to ensure the study of this particular portion of the work, but also why his eloquence here rises to an unusual height; and, finally, why (as might be expected) the difficulty of his style here also reaches its maximum.

It cannot, therefore, cause surprise that many matters herein contained are treated with, so to speak, a controversial eagerness seemingly out of keeping with the universal respect now accorded to the author's views; besides being presented in a fullness of explanation sufficient, under ordinary circumstances, to render all introduction superfluous.

Hence it is only the fear that Wagner's very success at the present time may cause, in comparatively youthful readers, a certain impatience with the elaboration of issues regarded by them as self-evident which renders a few words desirable; by way of pointing out to them the necessity, for proper appreciation of the book, of making some attempt to realise how matters stood upon its first appearance.

To the few musicians who were then either able or inclined to give to Wagner's tenets any serious consideration the whole system of "Opera and Drama" must have appeared only as a dream. Certain it is that not one of them can have regarded the theories propounded in any more serious light than that of philosophic speculation. Not one of those original readers, for example, can have possibly foreseen that the supposed fancies were destined, not only to be brought into the practical field of music—but that the result of their application would very shortly be to shake the very foundations of Opera as then existing.

But the change which has since occurred is instructive in something more than the historic sense; as it points to the possibility of some of our estimates of the composer being still at fault, and, specially of some revision being necessary of the manner in which we habitually regard Wagner's hostility to absolute music.

That the attack of absolute musical forms cannot be regarded as an advocacy of general formlessness must be evident to all who study, for example, Chapter VI of the present section; the fact being that Wagner's conception of unified dramatic form,

as distinguished from the architectonic conception of form appertaining to absolute music, depends finally upon a survey of the whole musical problem sufficiently wide to include both. As it is not in the interest of any reader, whatever may be his preconceptions, that his ideas should be held in restraint by either of these elements of the greater problem, it may be well to make a slight reference to the conditions of the latter, tending to show the absence of all real conflict.

Wagner's "poetical conception" is ideal in origin; though, whether it remains in ideal state after being cast in terms of articulate speech, is another matter; and one which will not be affected by any assistance derived from gesture and the tonal language. But the conditions which he lays down for the combination of an intellectual with an emotional language, and for the simultaneous appeal to the eye by the human form in gesture and by appropriate surroundings are absolutely unassailable, and therefore conclusive in the sense in which he intends them; which is not ideal, but sensuous and realistic.

To concede all this does not, in any sense, imply the exclusion of the separate appeal of emotional language to the imagination; through the media of grandeur and symmetry of form, intricacies of design and logical evolution—which is not only ideal by the very fact of being untranslatable into ordinary speech, but, by its ideality, becomes exempt from all danger of conflict with the system which Wagner propounds.

The existence of this greater musical problem

cannot, moreover, in any sense be held to detract from Wagner's glory in having incontestably triumphed over one of its greatest difficulties. The task was almost superhuman, yet he accomplished it: and, surely, the concentration necessary to its achievement more than explains the cold and even contemptuous attitude of the great composer towards whatever appeared to stand in his way—or, at least, not to concern his immediate object. Dramatic unity of form, as understood by Wagner, is no more a denial of form as understood by the absolute musician than conceptions of the beauty of human form are at variance with form as understood geometrically; and he is the best Wagnerite who is able to accord to the master his whole-hearted sympathy and admiration, whilst still keeping an open mind for the greater problem.

Wagner's triumph before the world at the present time is fortunately such as to render it equally superfluous to either praise or blame him; and it is precisely for this reason that the privilege lies open of referring to the broader musical question in the student's interest without (as may be hoped) the risk of anyone imagining so vain a thing as the desire to expatiate in any favoured direction. The only hope is, therefore, that the foregoing may prove sufficiently clear to enable the reader to exercise a proper discrimination.

A feature of the present section is the copious recourse to analogy—mostly of a very striking and beautiful description. That of the "Wanderers" (par. 250) may be especially mentioned; though at-

tion is attracted to it rather by its greater development than by superior excellence.

With regard to the work of translation nothing need be added to previous observations except that, in the present case, it may sometimes appear as if the references provided for small paragraphs were out of proportion to their contents. This would be so if the references were intended as a guide merely to the individual paragraph. It is, however, the general suggestiveness of such trifles which gives them value, in starting the student upon any line of thought which he has the desire to pursue; and it follows from this that, the greater their variety, the greater becomes the likelihood of one or other of them proving to be identical with the precise shade of reflection which is passing through his mind.

Though a trifling matter it may be well also to mention the full punctuation, which complication of the text has sometimes rendered desirable; and which, if even carried to a fault, may (besides being one on the right side) be set down to a fear of exposing the meaning to even the slightest risk of obscurity; besides perhaps deserving to be regarded with a kindly eye—as allowing the translator to take leave of his labours with a clear conscience.

EDWIN EVANS, SENR.

LONDON.



## PART III.

POETRY AND MUSIC IN THE  
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ZUKUNFT.)*

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POETRY AND MUSIC  
IN THE  
DRAMA OF THE FUTURE.

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POETRY AND MUSIC  
IN THE  
DRAMA OF THE FUTURE

BEING PART III OF  
OPERA AND DRAMA  
BY  
RICHARD WAGNER



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POETRY AND MUSIC  
IN THE  
DRAMA OF THE FUTURE

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# CHAPTER I.

## EPITOME.

### METRE MELODY AND TERMINAL RHYME.

---

#### *Metre.*

(1) Metre and terminal Rhyme as the poet's two ways of employing language for the expression of feeling. (2) The subservience of mediæval poetry to melody passes on to imitation of classic verse. (3) The unfruitfulness of attempts at classic imitation. (4) Unsuitability of modern speech for the imitation of classic models. (5) The relation of Greek speech to gesture. (6) The prosodical measure of articulate speech. (7) Our imperfect knowledge of Greek verse. (8) The disadvantage of modern speech in imitating Greek metre. (9) The variability of modern accent. (10) The crude means adopted for imitation of Greek metre. (11) Iambic measure. (12) The procedure adopted by the intelligent actor for delivery of Iambic measure. (13) The opposition to ordinary speech-accent caused by the attempt at rhythmic precision. (14) Variance from ordinary speech proved by pliability of the Iambic measure. (15) The meaning of modern metre derived from music. (16) The poet's compulsory disregard of the prosodical length of root-syllables. (17) Practical working of the Iambic measure.

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Difference between conventional and real musical melody. (58) Prevailing want of conception of true connection between verse and melody. (59) The desire of melody to dispense with verse explained. (60) The "Song without Words." (61) The musician without words; and how to treat him.

## CHAPTER I.

### METRE-MELODY AND TERMINAL RHYME.

---

#### METRE.

1. UP to the point at which we have arrived the poet has endeavoured, in two different ways, to impart to absolute articulate speech, as the medium employed by Intellect, a character enabling him to utilise it for communication to his feeling. He has endeavoured, firstly, to do this by Metre—or, in other words, by the aid of rhythm; and, secondly, by terminal rhyme—or by the aid of melody.

2. For purposes of metre the mediæval poet referred himself categorically to melody; alike as regards the number of syllables and the accentuation—though particularly the latter. After the subservience of verse to stereotyped melody (a subservience lapsing finally into a purely exterior connection) had been distorted into a kind of servile pedantry as for example in the schools of the Meistersingers, there arose in more recent times a metre entirely independent of any sort of actual melody as resulting from prose; and this by a pro-

cess which consisted of adopting, as pattern, the verse-construction of the Latins and Greeks—in the same condition as, in literature, that construction falls under our observation at the present time.

3. Attempts to imitate and appropriate this pattern allied themselves firstly to what was most nearly related; and, as these efforts proceeded only in a very gradual manner, the error upon which they were based did not become perceived until, on the one hand, we had attained to a steady increase of familiar knowledge respecting antique rhythm; and, on the other, as the result of our attempts, we had become convinced of the impossibility and unfruitfulness of endeavouring to imitate it.

4. We know, now, that the endless variety of Greek metre was produced by the inseparable and living co-operation of dance-gesture with articulate speech; and that all verse-forms proceeding therefrom were dependent upon a language which had been so specially formed under this co-operation that, from the standpoint of our own language (the motives guiding the formation of which had been quite different) we could scarcely succeed in understanding the peculiarities of Greek rhythm at all.

5. What is peculiar about Grecian culture is that it devoted such preferential attention to the manifestation of man in the purely physical sense that we have to regard this as the basis of all Grecian art. Lyric and dramatic art both spiritualised the movement of this physical manifestation by means of language, whilst monumental plastic art became finally its frank deification; the Greeks feeling the

**Gesture  
and  
Prosodical  
Measure.**

necessity of cultivating tonal art only so far as it might serve them in support of the gesture—the signification of which was already melodiously expressed in speech.

6. In the accompaniment of dance-movements by accentuated articulate language the latter acquired a fixed prosodical measure; or, in other words, a weight of accent definitely ascertained, and of purely physical character; as applying to that lightness and heaviness of syllables, according to which their relation to one another in point of duration was arranged. This fixed prosodical measure of articulate language was therefore such that, against this purely sensuous, but not arbitrary, disposition of things, the instinctive accent of speech, through which even syllables had been rendered prominent, had to give way. It was a disposition which, even as far as language was alone concerned, proceeded either from the natural characteristics of accentuated vowels in root-syllables, or from the position of these vowels towards consonants which had been strengthened; and this yielding of instinctive speech-accent to it was a purely rhythmical one—the balance necessitated being restored by melody, through the medium of an increase in the speech-accent.

7. The metres of Greek verse-construction have now, however, descended to us without this recon-  
**Features at-** ciling melody, in the same way as archi-  
**tending the** tecture without its former colouring;  
**Imitation** besides which we are still less able to  
**of Classic** explain to ourselves the endlessly mani-  
**Metre.** fold changes of these metres themselves from

changes in the dance-movement—considering that we have no more opportunity of seeing the latter than of hearing the former.

8. A verse-measure drawn from Greek metre under such circumstances was, accordingly, obliged to unite within itself every imaginable kind of contradiction. The imitation it sought to effect required before everything a definite arrangement of the syllables of our speech into *long* and *short*; and this was altogether opposed to their natural constitution. In a language which has already completely passed into a state of prose that which governs every rise and fall of the tone of speech is the accent; which we place upon the words or syllables for the sake of rendering the meaning clear.

9. The accent in question however is not one which is permanently valid, like the vowel-quantity in Greek prosody which was applicable to every case; for, on the contrary, it changes; doing this in precisely the same degree as such and such a word or syllable in the phrase happens to be of stronger or weaker importance to the meaning intended to be conveyed.

10. We can only imitate a Greek "metron" in our language by either transforming the accent into prosodical quantity, on the one hand; or, by sacrificing the accent to an imaginary prosodical quantity on the other. In the attempts which have taken place until now both of these expedients have been made use of with something like equal frequency; and the result has been that such would-be rhythmic verses have produced a confusion of feeling only to be got rid of by assistance from the

intellect: this assistance consisting of setting the Greek scheme over the words of the verse for clearness, and of the intellect practically saying to itself the same thing as the painter told a person who had come to view his picture—by means of writing beneath it the words: "This is a cow."

11. The extent of the unfitness of our language for delivery of any precisely defined rhythmical statement in it is shown in the most decided way by that verse-measure of extremely simple character in which—as with the utmost modesty—it is accustomed to vest itself, so as at all events to succeed in assuming some sort of rhythmical garment. We mean the so-called Iambic measure; in which it is usual for our speech to appear before our eyes (and unfortunately our ears also) like the apparition of some five-footed monstrosity. When this measure is displayed before us, without being relieved by any interruption—as is the case with our stage-plays—its unloveliness becomes immediately hurtful to the feelings. But such unloveliness amounts to an absolute martyrdom, if (as is bound to happen) an extremely painful wrench is given to the living accent of speech for the sake of preserving this monotonous rhythm. Then, for example, the listener—being lured away from all correct and rapid comprehension of whatever is desired to be expressed—is compelled to restrict his feeling to that of engaging in a wearisome ride upon this limping, Iambic measure; to the complete destruction, in the end, of all sense and understanding.

**Unfitness of  
Modern  
Speech for  
Rhythmic  
Precision.**

12. There was once an intelligent actress who, being worried by these Iambics as they are commonly introduced by our poets upon the stage, found it necessary, in studying her parts, to have them all copied out in prose; so as not to allow the aspect of them to cause her to scan the verses to injury of the sense, and thus to barter away the natural accent of speech. By means of this wholesome procedure, the artist simultaneously found out, to a certainty, that the show of Iambic measure was nothing but a poet's illusion; for she saw that it disappeared, immediately upon the verse being converted into prose, and given up to an intelligible expression. Furthermore, she found out, and with equal certainty, that the separate lines of text contained no more than one—or at the very most two syllables to which any preferential quantity, as combined with increased accentuation, required to be given when recited by her according to her instinctive feeling, and with an enunciation showing no regard to anything but a convincingly intelligible delivery of the sense. She found, moreover, that the remaining syllables stood to the one or two which were emphatic in a position merely of equality, or undisturbed either by any interposed delay or by rise and fall in either pitch or strength of voice: besides which the prosodical length or shortness which distinguishes them she found only to succeed in making any show at all by imparting to root-syllables an accent altogether foreign to our modern usages of speech; one which altogether disturbs—not to say prevents—the comprehension of a phrase: an accent, in short, which

is compelled to take the form of a mere rhythmic delay for the sake of the verse.

13. I concede that the very distinction between good and bad verse-makers consists of the former placing the long vowel-sounds of the **Influence of Music upon the Iambic Measure.** Iambics only upon root-syllables; and the short sounds, on the other hand, upon those which commence or conclude. In the event, however, of the long sounds so fixed being rendered with rhythmical precision (and it certainly lies with the intention of the Iambic measure so to render them, say, in the proportionate value of whole and half-beats) an opposition is thereby set up against our custom in speech; and one which absolutely prevents an expression which is alike true, intelligible and in correspondence with our feeling.

14. Were it really the case that our feeling recognised an increased quantitative value, as applying to root-syllables, not only the musician would necessarily have found it impossible to allow these Iambic verses to be expressed in any rhythm which he might choose to select, but he would have been also specially unable to submit the differing quantity of such syllables to any such treatment as that of rendering, *indifferently*, by either long or short notes, syllables which, in the verse, are contemplated as possessing the qualities of long and short in a *definite* sense.

15. In respect of this, however, the musician was only bound by the accent; and it is in music that this accent of syllables first acquires meaning—syllables forming, in everyday speech, a chain of

entirely equal motions; standing, in relation to the principal accent, as a cumulative up-beat. In music, this accent acquires meaning, because it is then that clearness of distinction becomes necessary; and this clearness has to be gained by increase or decrease of tone, so as to correspond with the rhythmic weight of the strong and weak bar-divisions.

16. The poet was, however, commonly in the position of finding himself also obliged, in the Iambic measure, to disregard the position of the root syllables as to prosodical length; and to choose from a series of equally accentuated syllables—either according to his pleasure, or for any accidental purpose which might accrue. To those selected he accorded the honour of prosodical length; whilst, in close proximity thereto, he was equally constrained, by a collocation necessary to the sense, to reduce a root-syllable to a condition of prosodical shortness.

17. The working of the Iambic measure at our ordinary theatres has become an open secret. Actors of intelligence, who attach prime importance to the object of direct appeal to their listeners' understanding, have delivered this measure as simple prose; whilst the unintelligent who fail to seize the contents of the verse, as a consequence of its mechanical beat, have recited it as melody—as melody, that is, lacking both tone and sense—as melody equally unintelligible and unmelodic.

**The Iambic Measure in the hands of Poet and Actor.**

## TERMINAL RHYME.

18. Among the Romanic nations, where no attempt had ever been made to found a rhythm for recited verse upon the long and short sounds as they occur in prosody, where, moreover, the line of verse grew to be accordingly determined by the mere number of its syllables, there it also was that terminal rhyme became established; as indispensable condition for verse in general.

19. The nature of Christian melody is characterised in terminal rhyme; which may hence be regarded as a relic of this melody's relation to language. We are immediately enabled to picture the significance of this by recalling the religious Chorale. The melody of this church-song remains perfectly indeterminate in the rhythmical sense. It moves forward, step by step, in bar-lengths of perfectly equal character; pausing only at the end of breath for the purpose of its renewal.

20. The distribution into strong and weak portions of the same bar is a subsequent alteration, of which the original church-melody had no knowledge. From its point of view root-syllables and those which served merely to join were all as one; whilst speech itself had no further right than that which lay in the capability of resolving itself into an expression of feeling, the substance of which was—fear of the Lord and a longing for death.

21. The only place and manner in which the word of speech could take any part in church-

**The Early  
Stage of  
Terminal  
Rhyme.**

melody was at the end of a melodic section, and by means of the rhyme of the last syllable. This rhyme was so decidedly only of valid application to the final drawn-out tone of the melodic section, that, in what are called feminine word-endings, only the short terminal syllable was expected to rhyme, this being also held to correspond with a masculine word-ending either preceding or following it; so that there could be no greater proof of the entire absence of rhythm in either this melody or this verse.

22. Verse, which the secular poet at last separated altogether from this melody, would, accordingly, have been scarcely recognised as verse at all, unless provided with terminal rhyme. Equal duration of the syllables was subject to no exception; and, as the divisions for breathing purposes were not so evident in the text as in the melody when sung, the number of syllables, as alone determining the line of verse, could not clearly separate the verse-lines from one another unless the terminal rhyme indicated the audible situation so created, in such a way as to compensate for the failure of the melody at the moment of renewing the breath.

23. In consequence of the pause thus given to the terminal rhyme, which was in addition to that caused by divisions between the lines of verse, this rhyme attained to such a measure of importance, in relation to recited verse, that the syllables of each entire line of poetry had to be regarded as a mere preparation for the outcome in its final syllable; or, as a prolonged up-beat preceding the rhyming down-beat at the end.

24. This motion towards the concluding syllable corresponded entirely with the character of the speech of Romanic nations; which, after the most indiscriminate mixing together of strange and obsolete ingredients of language, had allowed itself to become so formed that, within it, all comprehension of the roots of speech, which had originated with feeling, remained absolutely prevented.

**Relations of  
Terminal  
Rhyme and  
Modern  
Speech.**

25. The clearest means of recognising this is afforded by the French language, in which the accent of speech has become the law to which root-syllables are subject; though this position is naturally due to Feeling—in the event of any connection whatever being retained with the roots of speech.

26. The Frenchman never accentuates any other than the last syllable of a word; and, in the case of compounds and lengthened words, it does not matter how many syllables may intervene before the next root, nor even if the concluding syllable should happen to be an unimportant addition.

27. In the phrase the Frenchman's habit is however to compress the whole of the words into a monotone, which proceeds with accelerated motion towards the concluding word, or rather syllable; and, upon this syllable, he slightly reposes with a raised accent; even though the word in question should be far from the most important of the phrase—which is, in fact, what usually happens. This is but a natural consequence of the Frenchman's habit of building his phrase in a manner contrary to the speaking-accent, by bringing its essentials closely

together at the beginning; whilst the German, for example, reserves these for the end.

28. This opposition between the contents of the phrase, and its expression as resulting from the prevailing accent of speech, we can easily explain by the influence which terminal rhyme has exercised upon ordinary speech. The instant the latter is impelled to the expression of any special emotion, it instinctively adopts a mode of utterance in character with that of verse, as a relic of the more ancient choral-melody; instead of which the German, in similar case, expresses himself by the aid of initial rhyme as for example:

Shiver and shake,  
Shent and shamed.\*

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\* The expressions used by Wagner are

"Zittern und Zagen"  
"Schimpf und Schande"

which, by themselves, merely present the alliteration *visibly*, without bringing the idea home to the English reader's mind. The occasion is too important however to be allowed to pass without drawing attention to the privileged position in which the English reader stands for the right appreciation of Wagner's ideas upon this subject, which so frequently admit of being rendered in our tongue without loss of the alliterative feature. It is true that the word "shent" is no longer in use, but the instructiveness of the case is thereby rather increased than diminished, as this only tends to show that we have quite needlessly parted with much alliterative beauty—treating the whole subject as trivial, and as one serving rather to delight the nursery, in such phrases as:

"Shaven and shorn,"  
"Tattered and torn,"

than to serve more noble uses.

Its bearing upon roots of speech however is made clear by Wagner's explanation of the association of ideas by its means, so that it only remains to show the reader how, in realising the above rendering, he is also preparing himself for an equal solution of all other cases of similar kind.

Now, "shiver and shake" precisely renders "Zittern und Zagen." But "shent and shamed," though nearly as exact, becomes possible only by use of an obsolete word. That such disappearances from vulgar use should not influence the student however will be made plain by a few quotations.

29. The principal feature of terminal rhyme is, accordingly, that, without full contextual relation with the phrase, it appears in the light of a last resource for setting up the verse; and one to the use of which everyday speech feels itself impelled, the instant it desires to give itself out in any higher stage of emotion. The verse with terminal rhyme is, as compared with the mode of expression belonging to everyday speech, an attempt to make communication of some exalted subject, in such a way as to produce a corresponding impression upon Feeling; and, in fact, to effect this by a mode of expression differing from that of ordinary use.

30. This everyday style was, however, the ordinary medium for communications made from mind to mind; and, by the act on the part of the communicator in using a medium differing from this and of higher character, he was practically requiring the mind to stand aside—or, in other words, he was turning to the feeling, as distinguished from the intellect. He sought to attain this by means of that

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Thus, in the "Merry Wives of Windsor," we have Mrs. Quickly saying: "We shall all be shent"; in "Twelfth Night" the clown tells Malvolio that he will be "shent" for speaking to him; Hamlet refers to his mother being "shent" at his reproaches; Agamemnon in "Troilus" refers to his messengers having been "shent"; besides which we have the guard in "Coriolanus" asking: "Do you hear how we are shent?"—the meaning in each case being either *rebuked* or *insulted*.

The point therefore to urge upon the student is that so far as Wagner supports his reasons upon the subject of alliterative beauty by appeal to his own language, the English reader will generally find himself equally able to illustrate these sources of primitive poetic beauty by appeal also to the mother-tongue in his own case, though of course only on condition of his being willing to take the trouble to recall expressions which have been unfortunately allowed to pass out of ordinary use. See also par. 65. (Translator.)

sensual organ of speech-conception which accepts the communication of the mind with perfectly indifferent unconsciousness; in such a way that, by awakening this to a consciousness of its activity, he might cause it to experience a sensual pleasure arising from the expression itself.

31. The verse, when provided with terminal rhyme, was certainly able to fix the attention of the ear as a sensuous organ; so far as to cause it to feel itself compelled to listen for the return of the rhyme in each word-section. By such means, however, nothing more was produced than the disposition on the part of the ear to give attention; which is merely equivalent to saying that the sense of hearing was then exposed to the strain of an expectation; which expectation was obliged to be fulfilled to the full capacity of the hearing-sense, if the latter was to be expected to sympathise with sufficient warmth; and, finally, to be satisfied with such completeness, as to communicate the charm of the conception received to the man's entire sensitive being.

32. It is only when the entire capacity of man's feeling has been completely roused into sympathy, with an object communicated to it by the **The Act of Poetic Production.** sense which has already served as its medium for reception, that such an object acquires the power of expanding from the state of compression, and in an inward direction; in such way, as, in its turn, to bring seasoned nourishment of endlessly enriched character to the mind.

33. The intention of making a communication being in every case that of arriving at some sort of

understanding, that of the poet in this instance is finally to succeed in communicating with the mind. In order to come to this desired understanding with certainty, however, he does not first of all set before the mind his destination-point, showing the direction in which he is communicating, but on the contrary he wishes the mind itself first in a certain way to bring forth the understanding at which his intention is to arrive; and the means for this act of production consist, so to speak, of the man's own capacity of feeling.

34. But the capacity of man's feeling only becomes disposed to this act of production when moved, by conception, to that supreme excitement which brings with it the power to bear. This power comes to it, moreover, only through necessity; and this necessity only through the overflow caused by the growth of what it has conceived. Whatever fills any bearing organism, to an extent which passes its control, is alone that which can render the act of production a necessity to it; and, in this case, the act of production which finally realises the compact with poetical intention takes place when that intention is communicated by receptive feeling to the inner comprehension. This communication we have therefore to regard as terminating the necessity experienced by the feeling which is prepared to bear fruit.

35. In the case thus presented, the literary poet is not in a position to communicate his intention to

<b>Present Poetical Conditions</b>	the receptive sense of hearing (as that to which he has first access) in such fullness as to move it, by his message, to a supreme excitement compelling it to repeat the com-
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munication to the whole power of feeling. He can, if he desires the prolonged attention of this sense, either dull it or debase it by causing it, in a certain way, to forget its own endless powers of conception; or, he completely dispenses with its infinitely effective co-operation, allowing the bonds of its sensuous sympathy with his aim to pass unheeded, and reviving its use as a slavishly dependent messenger for immediate carriage of thought *to thought*, or of mind *to mind*.

36. This amounts to the poet giving up his intention altogether. He has ceased to be a poet. He excites the receiving power of the mind only by new combinations of that which it already knows—of what has long since been brought to it by sensuous perception; and of what is old—but without, himself, making the communication of any new object.

37. The poet, by mere loftiness of style in his choice of words, can attain to nothing further than to compel the receiving power of the sense of hearing to give him an unsympathetic, childish and superficial attention; remaining (on account of its object being nothing more than an expressionless rhyme) unable to penetrate to the inner feeling.

38. The poet, whose object was certainly not confined to the excitement of such an unsympathetic attention, is finally obliged to turn away from joint action with feeling; the fruitless agitation of which he seeks to dispel in order once more to be able to hold undisturbed communication with the mind.

39. We shall learn to recognise more clearly the sole way in which that supreme excitement of feeling which includes within itself the productive power is

to be rendered possible, by previously testing the relation in which our modern music stands to the rhythmical verse of our present-day poetic art; as well as the influence upon music which the latter has succeeded in bringing to bear.

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MELODY.

40. Separated from verse, which had freed itself from the connection, melody embarked upon a special course of development. We have already followed up this course with some detail and perceived how melody grew to become an independent manifestation in Art, and how it aspired to control poetry as well as to determine the drama; first, as the surface of a highly-cultivated harmony, and then as waves of a most manifold rhythm which, in its turn, had been taken from dance-motions of the body and carried out with luxurious fullness.

**The Association of Melody with Terminal Rhyme.**

41. Verse, having now developed itself independently, and having also passed into a condition of frailty and incapacity for the expression of feeling, had no power to exercise a formative influence upon melody at any point where the two might come in contact; on the contrary, the result of such contact was obliged to be the exposure of its nullity and untruth. The rhythmic line of verse, after being broken up by melody into its separate portions (which were, strictly speaking, quite unrhythmical)

was applied by it in a new way, according to melody's own absolute measurements; whilst, as for terminal rhyme, with its powerful waves of audible intonation, it disappeared without leaving either sound or trace.

42. All the while the melody kept closely to the verse, and sought to apply its ornamentative power only to the purpose of rendering the structure of the latter (which had been destined merely for sensuous perception) evident, its effect was to display the very quality of this verse which the intelligent reciter, who only cared for the sense of its contents, deemed it his duty to conceal. This quality consisted of the miserable exterior shape which it assumed, and which distorted enunciation of the words, besides confusing the sense of the contents. This shape, moreover, was one which, all the while it remained imaginary and did not perceptibly intrude upon the senses, was less capable of a disturbing influence; but which, from the moment of its posing before the sense of hearing with any definite claim to fullness of meaning, obliterated all possibility of the sense of the contents being understood; by which means the sense thus engaged was caused to assume the character of a barrier, roughly set up, between the communication and the inner conception.

43. In the event of melody subordinating itself to verse, or of contenting itself with a mere contribution of fullness of musical vocal tone to its rhythms and rhymes, it not only made the untruth and unloveliness of the shape which verse had assumed as perceptible by the senses manifest, in addition to showing up the

**Relations  
of Melody  
and Verse.**

mystification of contents due to the same cause; but it also deprived itself of all capability of displaying its own sensuous beauty, and that of elevating the contents of verse to any climax of feeling presenting a striking character.

44. Melody, being conscious of the capability to which it had attained within its own musical domain (that of yielding an endless expression of feeling) accordingly disregarded the outwardly perceptible constitution of verse altogether; seeing that the latter could only have wrought sensible injury both to its form and range of power. It proceeded on the contrary to adopt, as sole object, its own independent presentation as melody purely vocal; and, to that end, it assumed a mode of expression true to the emotional contents of verse; taking the latter according to its widest generality of character. This amounted to the adoption of a special and purely musical construction, and one in which verse played merely the part of an explanatory title—as of that appended to a painting.

45. The bond of union between melody and verse still continued to be the accent of ordinary speech, except in cases where melody even rejected the contents of verse altogether, by applying the vowels and consonants of syllables merely as physical material for mastication in the singer's mouth.

46. As I have already related at a former stage, Gluck's purpose was directed to justification of the **The Accent of Living Speech.** melodic accent by that of speech—the relation between musical and spoken accent having been, previous to his appearance, mostly unregulated. From this point

the musician's only concern was to give a melodically strengthened, but a true, rendering of the natural expression of speech, and in the event of his adhering to the accent of ordinary discourse, as the only means of establishing a natural and intelligible bond of union between speech and melody, he had no alternative but to break up the verse in its entirety. This arises from the fact that he was obliged to give prominence to the accent of speech as the only one to which emphasis is due, and cast aside all other intonations—whether happening as the result of an imaginary prosodical quantity or as given to the terminal rhyme.

47. This disregard of verse by the musician proceeded from the same motive as that which decided the intelligent singer to recite verse as if it were prose, and therefore with its natural accents. It accordingly resulted in converting, not only the verse itself, but also his melody, into prose; for nothing but a musical prose can remain of any melody, the purpose of which is to strengthen by tonal expression the rhetorical accent of verse already rendered in the same way.

48. In point of fact, all the various contentions which have arisen respecting conceptions of melody have turned upon the point—whether and in what manner melody should be determined by verse. The kind of melody which is prepared beforehand, and the natural traits of which are taken from the dance, is the only one which our modern ear conceives as having the nature of melody at all, and this refuses out and out to adapt itself to the accent of speech as presented by verse.

49. We find this accent present at one time in one situation, and at another time in another situation as regards the poetic line. Never does it recur in a corresponding place, for the reason that our poets were so accustomed to indulge their fancy, either with the illusive picture of a verse having prosodical rhythm or with that of one melodically rounded off by terminal rhyme. They forgot the only motion capable of imparting rhythmical measure, or in other words, the real living accent of speech—all on account of this fantastic picture.

50. In prosodical verse, indeed, these poets were not concerned even so much as to place the speech accent with certainty upon the terminal rhyme as the one recognisable signal point of the verse, but the more usual with them the use of the rhyming property became, the more they employed any unimportant word—aye, even any totally unemphasised syllable as terminal rhyme.

51. A melody impresses itself intelligibly upon the ear however only by providing for the return of certain melodic situations according to a given rhythm. Should such situations either not return at all or should they be rendered unrecognisable by reappearing at portions of the bar which do not rhythmically correspond with the foregoing, the very bond of union is lacking to the melody which is necessary to constitute it as such—just as verse becomes truly constituted as such by a perfectly similar bond.

52. Melody so held together will not lend itself to verse in which this bond of union is merely imaginary and not real. In such case the accent of

**Divergence  
of Melodic  
from Speech  
Accent.**

ordinary speech (which as being in accordance with the sense of the verse is the only one to be made prominent) does not correspond with the necessary melismic and rhythmic accents of the melody as it returns, and the musician therefore finds himself obliged only to pay attention to the accent of ordinary speech where it happens accidentally to fall in with the melody, his object being not merely to avoid sacrificing the melody but to give it first importance as his only means of communicating intelligibly with Feeling.

53. This however amounts practically to a renouncement of all connection with the verse; as the musician who has once felt himself compelled to pay no heed to the accent of speech can still less feel himself called upon to regard the imaginary prosodic rhythm of the verse. As towards this verse therefore (considered as the original causative motion of speech) he at last proceeds solely according to his absolute melodic pleasure, being able to regard himself as justified in so doing all the while he bears the necessity in mind of making his melody express the general emotional contents of the verse as effectually as possible.

54. Had any poet ever felt a real and ardent aspiration to elevate the means of expression standing at his disposal in the form of speech to the convincing fullness of melody, his first proceeding would necessarily have been to apply the accent of that speech as the only motion of his verse capable of supplying a standard for this purpose and he would have done this in such a way as clearly to define some healthy rhythm as necessary alike for

both verse and melody on the occasion of the formal return.

55. Nowhere however is any trace of this to be seen, or if any trace can be recognised at all, it is only where the writer of verse starts off by renouncing all poetical intention, not desiring to write poetry at all, but merely to concoct syllables, counted out and set in rhyme, as the absolute musician's obsequious servant and hired worker-up of words—words which afterwards were to be treated by the musician with utter contempt and handled precisely as he liked.

**Varying  
Qualities  
of Melody  
and Verse—  
as shown  
in Combin-  
ation.**

56. As against this, how remarkable that musicians in general should particularise certain lovely verses by Goethe as being too beautiful—too finished for musical composition—these being verses which are the result of the poet's utmost endeavour to attain to some degree of melodic swing. The fact of the case is that a musical composition, in order to completely correspond to the sense of these verses, would be obliged first to reduce them to prose and then to bring forth an independent melody therefrom.

57. The reason of this is that our musical feeling instinctively pictures to itself any melody which verse may contain as being one, likewise, which is merely thought out. It regards such a manifestation of melody only as a seductive form which Fantasy assumes—and this is equivalent to recognising it as something altogether different from musical melody, the latter being obliged to declare itself with sensuous effectiveness both complete and direct.

58. The fact of estimating these verses as too beautiful for composition accordingly amounts to an expression of regret at having to put an end to them as verses; although we should permit ourselves to do this upon the instant, and without the least misgiving, in the case of poetical efforts of less respectability. Hence, the whole amounts to a confession that we are totally unable to imagine any true connection between verse and melody.

59. All these fruitless attempts to establish a suitable connection between verse and tonal melody, **Melody as Separated from Verse.** or in other words, to establish a connection between them tending to their mutual relief and creative certainty, were passed in review by the melodist of our most recent period. Particular note was also taken by this melodist of the evil influence upon melody which had been exercised by the truthful reproduction in it of accents of speech; as this amounted to the disfigurement of melody into musical prose. On the other hand, he rejected the distortion or total denial of verse which had been caused by its association with a melody of frivolous character, so that in the end he found himself in the position of having to compose melodies from which he excluded the troublesome contact with verse entirely. He respected verse for itself, but he found it burdensome to employ it where melody was concerned.

60. He gave his effort the name of "Songs without Words"—and most appropriate must the fact of songs doing without words be considered, as the

outcome of contentions which it is only possible to decide by letting them rest at peace and unsettled.

61. This "Song without Words," which is now so much in favour, is the veritable transmigration of our entire music to the province of the clavier where it can be comfortably manipulated by the bagmen who represent Art in our midst.

Therein, says the musician to the poet :

Do whatever you like ; and I shall, also, do whatever I like ! We always agree best when we have nothing to do with one another !

Let us now see whether we cannot reach this

Musician without words ;

and, by the impelling force of supreme poetical intention, in some way raise him gently from his cushioned seat at the clavier and plant him in the midst of a world of consummate artistic capability—of a world where the word of speech in all its productive power may be unfolded before his eyes, and where he may hear that word which he now so effeminately and listlessly dispenses with ; that word which was only born to Beethoven after the most painful travail of Music—the mother.

## CHAPTER II.

### EPITOME.

EXPRESSION AS EXEMPLIFIED IN ACCENT, ROOTS OF SPEECH  
AND INITIAL RHYME.

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#### *The Higher Speech Expression.*

(62) Speech the basis of poetical intention. (63) Confusing effect of modern mode of expression. (64) Neglect of the emphasis due to root-syllables. (65) Accumulation of words in modern speech. (66) Estrangement from original roots of speech. (67) Modern speech irreconcilable with due attention to root-accents. (68) Correct estimate of modern speech induced by poetical compression. (69) Eliminations from ordinary speech for the poetic purpose. (70) Errors to which the poet is subject. (71) Brevity of poetical expression. (72) The rise of verse to melodic expression. (73) The attempt of German poets to rise to tonal utterance. (74) The poetic intention and inherent accent. (75) The natural speech-expression. (76) Emotional accents of speech. (77) Emotion as connected with the number of speech-accents. (78) Poetic regulation of number of accents. (79) Redundant words of modern speech. (80) The poet's care of the sounding-vowel. (81) The accumulation of consonants. (82) Relations of speech-accent and rhythm.

*Accent.*

(83) Inequality of speech-accents. (84) Strength of accent the regulation of its emotional expression. (85) Inequality of speech-accent and rhythm. (86) Strong and weak speech-accent. (87) Accents of choral Church melody. (88) Subdivisional accentuation. (89) Gradual rise towards the next accent of non-accentuated syllables. (90) Dependence of the lesser upon the greater accent. (91) How the poet's purpose is served by variety of accent. (92) The poet's necessary recourse to musical accentuation. (93) The poet's recourse to musical accent caused by lack of fixed vowel-quantities. (94) Contrast presented by Greek verse. (95) Limitation of the rise and fall in modern Speech-accentuation. (96) Relation between rise and fall of accent. (97) Result of extending the vowel-quantity in modern speech. (98) Want of sufficient observation of Greek metres. (99) The pause in modern speech in relation to time-subdivisions. (100) The standard for accent. (101) The poet's control of the bar-standard. (102) Strong and weak accents. (103) Exemplification of the phrase. (104) The rhythmical rise and fall. (105) Application of rhythmical resource to phrase-expression. (106) Variety of resource at command of literary verse for musical purposes. (107) Rhythmic richness of the speech-faculty.

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*Roots of Speech.*

(108) The progress from spoken-verse to sustained vocal tone. (109) The procedure of communicating poetical intention to Feeling. (110) Répétition of the adopted series of accents. (111) The root-syllable's communication of the sensation of an object. (112) Necessity of retrospective inquiry into the case of root-syllables. (113) Definition of poetic necessity. (114) Music the necessary means of restoring to speech its primal element. (115) Present condition of speech. (116) The poet's future influence upon speech. (117) The people as the soil from which roots of speech derive their strength. (118) The poet's unconscious knowledge. (119) The root-syllable as basis of poetic instinct. (120) The sounding-vowel as basis of the root-syllable. (121) The sensation as basis of the sounding-vowel.

(122) Fullness of utterance necessary for the sounding-vowel. (123) The sounding-vowel's determinative effect regulated by consonants. (124) Double utility of consonants.

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*Vocation of the Consonant in Initial Rhyme.*

(125) Limitation of vowel-duration by the consonant. (126) Consonant as barrier between vowel and sensations foreign to its object. (127) Relative functions of initial and terminal consonants. (128) Exterior effect upon the vowel produced by the initial consonant. (129) Analogies in illustration of functions of initial and terminal consonant. (130) Superior function of the initial consonant. (131) Repetition as an element of expression. (132) The phrase of speech and its necessary accents. (133) Conversion of the phrase of speech into emotional utterance. (134) Innate equality of roots of speech. (135) The sensuous element in roots of speech productive of unity in expression. (136) Unity as resulting from kinship of roots of speech. (137) Obstructions to unity presented by modern speech. (138) Connection of differing sensations by means of initial rhyme. (139) The apparent relationship of opposites caused by initial rhyme. (140) Sympathy of the sense of hearing with alliteration. (141) Comparison of intellectual and emotional expression. (142) Relation to the poet's purpose of the sense of hearing. (143) Exhortation to the poet to disregard modern rhyming methods. (144) The poet's reward for devotion to the sense of hearing.

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*The Sounding-Vowel of Speech and its Rise to Musical Tone.*

(145) Relation of consonantal initial rhyme to the whole comprehension of speech. (146) Source of the power of the consonant in initial rhyme. (147) Double function of the consonant as towards the vowel. (148) Analogy in illustration of the nature of vowel and consonant. (149) Consonantal double function explained. (150) Analogy in illustration of the consonantal double function. (151) Analogy in illustration of the sounding-vowel. (152) The sounding-vowel's active expression. (153) Double function attributed to the hearing sense for purposes of analogy. (154)

Unrestricted exercise of consonantal and vowel functions necessary for complete emotional expression. (155) Relative position hitherto prevailing of articulate and tonal language. (156) Strength of vowel and consonant's individual character. (157) Relation of the vowel-sound to instinctive expression. (158) Conditions necessary to poetical expression. (159) The rhyming of the vowel. (160) Rhyming of the vowel as apart from its comprehension. (161) The nature of vowel-utterance defined. (162) The return of the vowel to Feeling in the form of tonal utterance. (163) The resolution of the vowel of the root-word into its natural element of musical tone. (164) Instinctive attempts of the literary poet to utilise the return of the sounding-vowel. (165) The return of the sounding-vowel to Feeling the work of the musician to carry out.

## CHAPTER II.

### EXPRESSION—AS EXEMPLIFIED IN ACCENT, ROOTS OF SPEECH AND INITIAL RHYME.

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#### THE HIGHER SPEECH EXPRESSION.

62. IN order to maintain an intelligible relation with Life it is from the prose of our usual speech that we must obtain that loftier expression through which the poetic intention has ultimately to be manifested to the feeling with irresistible force.

63. A mode of expression in speech which rends the bond between it and ordinary discourse (by founding physical utterance upon situations such as those more closely indicated as being prosodical and rhythmical) can only produce upon the feeling an effect of confusing description—such situations being drawn from foreign sources and being also at variance with the very nature of our ordinary speech.

**Divergence  
between  
Modern  
Speech and  
Natural  
Speech  
Utterance.**

64. In modern speech no other emphases take place than those of the prosaic accent of speech, which never hold any firm position upon the vowel-quantities recognised as natural to the root-syllables,

but, being placed anywhere, take up new situations for each phrase—in accordance with its sense, and as the object of making a certain intention plain may render necessary.

65. The speech of modern ordinary life is however particularly distinguished from more poetical ancient language by requiring, for the sake of clearness, to employ a far greater accumulation of words and subdivisions of the phrase. By means of our language we come to an understanding in ordinary life about things which, as remote from Nature, are equally deprived of all contact with the original significance of our peculiar roots of speech. In using this language we are therefore obliged to resort to the most manifold and intricate windings and windings,\* so as to describe, and thus set up, conventional notions about the meanings of either these original roots of speech or of those which have been adopted from outside sources.

66. All these roots moreover, as having reference to our social views and relations, have now become either changed or turned to new dispositions and

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\* "Windungen und Wendungen"—here rendered by "windings and windings," in accordance with the sympathy between the two languages, already referred to (par. 28, note), and of which this expression may be taken as a further instance, as well as of the loss to our language occasioned by old expressions passing out of use. Thus, we no longer allow substantive signification to "wending," although this word still faithfully mirrors the German expression. "Twirlings and twinings" would equally have preserved the alliteration, but would not have presented such an exact translation. (Translator.)

uses—and have, in any event, been rendered foreign to our feeling.

67. Our phrases, being expressly designed for the application of this useful apparatus, are so drawn-out and dispersive that they would become altogether unintelligible by the accumulation of accent in them which would arise from the prominent intonation of root-syllables. These phrases can only be rendered easily intelligible by the accent in them being used with great economy and reserved for their most decisive moments, as against which of course the very frequency of other situations renders it necessary that they should be entirely disregarded, irrespective of what may be their importance from the point of view of root-significations.

68. If we now rightly consider what it is that we have to understand by the compression and condensation—both of situations created by the action and of the motives corresponding to them which is necessary for realisation of the poetic intention—and if we also perceive that both the situations and the motives in their turn cannot possibly be rendered except by a mode of expression which has been similarly compressed and condensed, we shall find ourselves quite naturally brought to the position of knowing how to treat our ordinary speech.

69. Just as everything accidental, unimportant or uncertain, occurring in connection either with the situations referred to, or with the motives occasioning them, had to be suppressed; just as everything of an exteriorly disfiguring, pragmatically historical or dogmatically religious nature intruding into its

**The Poet's  
Treatment  
of Ordinary  
Speech.**

contents had to be removed in order to ensure to those contents a representation of purely human character; just in the same way as all this happened, so everything resulting from or agreeing, either with these distortions of the purely human or with what was necessary to Feeling has to be cut out, this having moreover to be so completely done that nothing but the kernel presented by the purely human and emotional element remains behind.

70. It is however precisely that which blurred the spoken utterance of these purely human contents which caused such an extension of the phrase as to compel the accents of speech occurring in course of it to be so sparingly distributed, and which at the same time caused the necessity of passing over an excessive number of words to which no accent could be given. For this reason the poet, who still desired to impart a prosodical vowel-quantity to words which he had been compelled to allow to remain unemphasised, yielded to an utter self-deception, which delivery of his verses when conscientiously scanned must have made clear to him—and the more so as he could not fail to see that by such a delivery the sense of the phrase was distorted and rendered unintelligible.

71. On the other hand, the beauty of verse had hitherto admittedly consisted of the result of the poet exerting himself as far as he could to eliminate from the phrase whatever encumbered the principal accent, in the way of such words as offered more impediment than assistance. His search was for the most simple expressions possible, as those requiring the least amount of intermediary help. By this

means he was able to group his accents more closely, and in order to favour this end, he disembarrassed (as far as possible) the subject which he had to treat poetically from all those relations and conditions of either historical and social or political and religious character which constitute for it a merely obstructive surrounding.

72. Never, for all that, has the poet succeeded in reaching the point of communicating his object unreservedly and exclusively to Feeling.

**Insufficiency of Speech-Expression.** Never moreover has he been able to raise his means of expression to this height—for the reason that the situation implied by this supreme expression of Feeling is to be attained only by verse rising to the height of melody—and the rising of verse to such a position has never yet been rendered possible—a fact of which we have already necessarily become aware through there being no escape from it. But in places where the poet felt sure that he had so condensed the verse of speech itself as to produce therefrom a situation of unalloyed feeling without his verse having risen into actual melody, both he himself and the subject he desired to portray became alike obscure, both to intellect and feeling.

73. Verse of this kind has become familiar to us through the attempts which our greatest poets have made to bring words up to the level of tonal utterance without actual music.

74. It is entirely reserved to the poetical object (respecting the nature of which we have already come to an understanding in the foregoing) by virtue of its necessary impulse to become realised

to succeed in disengaging the phrase of modern speech in prose from all intermediary mechanical apparatus of verbiage, so as to compress its inherent accents into any readily appreciable announcement.

75. True attention to the mode in which we express any superior excitement of the feeling in ordinary life will provide the poet with a reliable standard for the number of accents in a natural phrase. At moments of outspoken passion we disdain those considerations upon which the drawn-out modern phrase depends, invariably seeking to express ourselves with a single breath, and in as short, concise and definite manner as possible.

76. In this compressed mode of expression the strength of our emotion causes us however also to employ a force of intonation far greater than usual, simultaneously with which we group the accents together more closely. We also raise our voice animatedly to a higher pitch for the purpose of pausing upon those accents to which we wish to give special weight, so as to cause such accents to impress the feelings of others in the same degree that we wish them to express our own.

77. The number of accents which we thus instinctively employ during the outpour of a single breath (either for the formation of an entire phrase or for that of any principal section of it) will always be found to be in direct relation with the character of the excitement. Thus, for example, an excitement caused by *anger* will, as being of active character, cause a comparatively large number of accents to issue during a single outpour of the breath,

whilst on the other hand a deep and painful *suffering emotion* will exhaust the entire force of breath in fewer and longer-sounding accents.

78. According to the kind of emotion to be described, and with regard to which the poet knows how to dispose himself sympathetically, he will proceed to fix the number of accents belonging to any series of words dependent upon breath-duration, and which by means of employing the contents of the expression have to be formed either into a complete phrase or into some appreciable section of the same. This number of accents will be reduced by suppression of the superfluous words peculiar to our complicated literary phrase and merely serving for intermediary and explanatory purposes. This will moreover be done in a sufficient degree to prevent such words from uselessly exhausting the breath required for the accents—for this, in spite of their lack of intonation, they will be liable to do, if only by force of number.

79. That which worked such injury to all expression of feeling in the complicated modern phrase consisted, in particular, of there being far too many unaccented words of no importance, employing the breath of the speaker in such a way that, through being either already exhausted, or from an economising prudence, he could dwell but very slightly even upon the principal accents. In this way the comprehension of the principal words, in consequence of their being so hastily accentuated, could only be brought home to the *mind*—and not by any means to the *feeling*—which only responds with sympathy when confronted by a *fullness* of sensuous expression.

80. Such subordinate words as the poet, in spite of a compressed construction of speech, has still occasion to retain will stand, in their present reduced and merely necessary number, in the same relation to the words receiving speech-accent as the dumb consonants to the sounding vowels which they surrounded in order to individualise and distinguish them, and in order to compress what had previously been a general expression of feeling into one more precise, as relating to a particular object. Any strong accumulation of consonants surrounding a vowel and having nothing to justify itself to the feeling, takes away from that vowel all its emotional resonance, just in the same way as subordinate words caused merely by interposition of the understanding when allowed to accumulate round that which is principal, cause the latter to be unrecognisable by feeling.

81. The strengthening, either by doubling or tripling of consonants, only becomes necessary to Feeling when by its means the vowel-sound acquires a drastic tint corresponding in its turn to the drastic peculiarity of the object which the root expresses; and thus it is that an increased number of words expressing mere relation can only be justified to the feeling when the accentuated principal word becomes by their means specially heightened in effect—and not crippled, as is the case in the modern phrase.

82. This brings us to the natural foundation of rhythm in recited verse as exhibited in rise and fall of accent; showing that it is only by becoming

uplifted into *musical* rhythm that it can ever arrive at expressing itself with a certainty which is supreme as well as with a variety which is infinite.

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## ACCENT.

83. Whatever may be the number of instances of rise in tone, as corresponding with the mood to be expressed, which we have to assign for **Regulation of Speech.** one breath (and therefore either for a **Accent.** phrase or section of the same) they will never happen to be of precisely equal strength. Perfect equality of strength is at once precluded by the sense of a discourse; which invariably comprises situations embodying conditions to which other situations are subject, so that according to the character of the speech either the former are raised above the latter or vice versa.

84. But equal strength of accent is also disallowed by Feeling; which can only be excited to sympathy with the situations in the expression by some *distinguishing feature* which they exhibit—and this must be one both easily discerned and sharply defined before the senses.

85. We shall ultimately have to admit that this sympathy on the part of Feeling can be determined in the most certain manner only by modulation of the musical tone; but for the moment we shall not take this uprise into consideration, but merely proceed to realise to ourselves the influence which this

inequality in the strength of accents necessarily exercises upon the rhythm of the phrase.

86. The moment we wish to state accents in their compressed condition—or in other words freed from all oppressive surrounding of subordinate words and simply according to their distinguishing feature of strong and weak—we find ourselves able to do this only in a way which corresponds to the strong and weak\* halves of the musical bar; or, which is the same thing in principle, the strong and weak bars of a musical period.

87. These strong and weak bars or half-bars, as such, only render themselves intelligible to our feeling by standing to one another in a relation which, in its turn, is effected and made clear by means of the smaller time-subdivisions. Upon their first appearance in perfectly plain form and close together (as in church choral melody) these strong and weak half-bars could in themselves only become appreciable by Feeling when presenting themselves before it by means of rise and fall of the accent—a

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\* The original expression is “Die guten und schlechten Takthälften” (literally—the *good* and *bad* bar-halves) which will serve to show the English reader that we of this country are not altogether alone in indulging absurdities of terminology; as well as that Wagner does not trouble to go out of his way to avoid them. A lion in his attack upon absurdities relating to Art itself, he was, nevertheless, a lamb in his acceptance of any terms which came to hand in course of his description. There does not seem however to be any need for us to adopt German excrescences of terminology in respect of matters for which we possess straightforward equivalents. (Translator.)

means necessarily causing the weak half-bars throughout the period entirely to lose emphasis and to be no longer admissible as accents at all.

88. The only means of bringing the fainter pulsation of the weak half-bar forward so as to be perceived in the sense of accent, was through being called back into rhythmic life by the bar-subdivisions which lie between the strong and weak halves of the bar, and by thus becoming enabled to share in the accent of the half-bars.

89. By its accentuated words the phrase demands that there shall be a characteristic relation between each half-bar and its subdivisions—this relation, in point of fact, consisting of that between the various cases of *fall* of the accent and those of its *rise*. Words or syllables which remain unaccentuated, and therefore represent the fall, gradually swell as they are intoned in ordinary speech and until they reach the principal accent; arrived at which, they fall back upon a lesser amount of intonation.

90. The point represented by this lesser amount of intonation and upon which the unaccentuated words fall only to rise again for the next principal accent is however a weaker and subsidiary emphasis which agrees with both sense and expression of the discourse; this weaker accent in its turn being determined by the principal accent, like the planet by the fixed star. The number of syllables which either lead up to or away from the principal accent, depends entirely upon the sense of the poetical discourse; which we assume to be expressed in a condition of the utmost compactness.

91. The more necessary it appears to the poet however to add to the number of syllables leading up to or away from the accent the more characteristically he will be able to enliven the rhythm by their means, as well as to give the principal accent itself a special significance; in the same way as the character of accent may also be rendered specially definite by being neither led up to nor away from—and by being therefore immediately followed by another accent.

92. The manifold power of the poet herein is unlimited. He can however only become fully alive to it by raising the accentuated rhythm of his discourse up to that musical rhythm which is endlessly enlivened by the movements of the dance. The bar, with its purely musical subdivisions, offers the poet possibilities of expression through speech which, from the first, he had been obliged to do without in connection with merely recited verse. In the latter he had to confine himself to two syllables for the fall between the accents; because, in the event of his using three, he would not have been able to avoid one of the syllables becoming accentuated, and thus at the same time naturally throwing his entire verse out of gear.

93. The poet would have had nothing to fear from this false intonation from the moment of genuine prosodical long and short vowel-quantities standing ready to his hand. As however he could only place his intonations in accordance with the accent required by the flow of speech, and as con-

**Relation of  
Speech  
to Musical  
Accent.**

sideration for the verse obliged him to assume these intonations as possible to fall upon every root-syllable which might occur, there remained no measure of which he could dispose and which was at the same time capable of indicating the actual spoken accent with such clearness as to assure him that intonations would not also fall even upon the root-syllables which he did not recognise as having to receive any accent whatever.

94. We are naturally here alluding to that verse which is written and which is both communicated by, and orally delivered through, the medium of its written copy. As for that verse which does not belong to literature—the living verse—we are not called upon to understand it without rhythmical and musical melody. Thus, whenever we regard the monuments of Grecian lyric poetry which have descended to us, the fact of Greek verse as merely spoken by us being enunciated with instinctive emphasis places us in the embarrassment of having to accentuate syllables which were originally without accent, because in the really rhythmical melody they were comprehended in the lighter portion of the bar leading up to the principal beat.

95. We cannot apply more than two syllables during the fall of the accent which occurs in verse merely to be spoken, for the reason that more than two syllables so placed would not only throw the regular accent out of its place but, by this disintegration of the verse, we should immediately find ourselves under the necessity of going on with its delivery as mere fugitive prose.

95. Whether in the case of spoken verse or of that intended for recitation what we want in particular is a strong situation, so clearly indicating the time-duration of the *rise* that according to its measure we may with equal certainty estimate the fall.

97. Our merely enunciative power does not allow of our sustaining an accentuated syllable beyond twice the value of one which is not accented without falling, as towards speech, into the error of dragging, or as we also call it, "singing." It is perfectly correct to regard this "singing" as a fault, so far as it occurs within the flow of ordinary speech without proceeding entirely to upraise the latter by passing into real tonal song; for as a mere toneless extension of the vowel (or, for the matter of that, of the consonant) it is altogether distasteful.

98. For all that, there is something underlying this disposition to extend the sound which (when it occurs instinctively in connection with an increased excitement and not as a mere dialectical mannerism) might very well have engaged the attention of our writers in both metre and prose, had they desired to inform themselves respecting Greek metres. All they had in ear, when they invented the measure according to which two short sounds go constantly to one long, was the hurried accent of our speech as detached from the melody of Feeling. Had they had in ear the long sustained note of the musical bar (in the same way that, at all events, those lyric writers had it in ear who varied the line of words in accordance with well-known national melodies) they would naturally have bethought themselves of the

Character-  
istic of  
Modern  
Verse

Greek metres; in which sometimes six or even more short sounds go to two, or even to only one.

99. It is precisely this musical note however, as thus held and rhythmically measured, which the literary poet had now no longer in ear; **The Musical Bar.** all he knew of as apt to replace it being the fugitively pausing accent of speech. If however we not only hold fast to this note, the duration of which is accurately fixed in the musical bar, but also divide it in those endless ways which correspond with its own rhythmic fractions, we shall have presented to us in those subdivisions the very kind of expressive situations which are required for the *fall* of the accent—situations which are alike melodic, rhythmically justified and organised according to their meaning.

100. The number of these situations depends entirely upon the sense of the phrase and the effect of the expression as designed; the reason being that the one sure standard for bringing them all to an infallible mutual understanding has been found in the musical bar.

101. The poet must determine this bar however entirely according to the expression he has in view. He must himself constitute it as an appreciable measure, and not merely allow its use as such to be imposed upon him in the light of a necessity. In constituting it as one which is appreciable he distributes the prominent accents according to their kind (whether strong or weak) and in such a way as to form them into a section of either breath or phrase-length; thus settling to which section another may follow and correspond, in the sense of appearing

to be required by it. For there is no other way of representing a situation of weight and expression to the feeling, except by the necessary strengthening and satisfying use of repetition.

102. The arrangement of strong and weak accents is therefore that which dictates the description of bar to be used and of rhythmic construction to be adopted for the period.

103. What follows will serve to enable us to place before ourselves the process of fixing the **The Phrase and its Rhythm.** measures in this way—just as it is naturally led up to by the poet's intention; and for its purpose we will take an expression which, in point of form, permits of giving to one breath the intonation of *three* accents. Of these, the first will be the strongest, the second (as may be assumed in most cases of the kind) will be a weaker one, whilst the third will be again an accent of prominent character. The poet would thus instinctively design a phrase consisting of two even bars. To the first of these bars would be given the principal and secondary accents, as falling upon the strong and weak halves of the bar respectively, whilst upon the down beat of the second bar we should have the third accent—also a prominent one. The weak half of the second bar would be applied both to the purpose of taking breath, and as an up-beat preparation for the first bar of the second rhythmical phrase; the latter being obliged to present a repetition of accent in accordance with the first.

104. In this second phrase the preparatory "fall" would not only have to serve as up-beat preparation,

but actually rise to the down beat of the first bar, subsiding again afterwards into the weaker half-bar, but again rising for the strong half of the second bar.

105. The strengthening also of the second accent might possibly be rendered necessary by the sense of the phrase. This however may be accomplished (independently of melodic rise of the notes) by rhythmical means. This proceeding will consist of completely dispensing either with the fall which preceded the second accent or with the fall which constituted an up-beat preparation for the third. This would necessarily have the effect of drawing increased attention to the secondary accent in question.

106. Numberless similar indications might easily be added, but it may be hoped that this will sufficiently show the boundless variety standing at the command of literary verse for its invariably senseful\* rhythmic message; that is if its expression, as conveyed by speech, and in entire accord with its contents, is to be laid out with a view to its necessary uprising into musical melody, and in such a

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\* "Seine stets *sinnvolle* rhythmische Kundgebung." The exact shade of Wagner's expression cannot be rendered except by the old English word "senseful," for example of which the reader may refer to the poet Spenser. Though the context in this case clearly shows the intended meaning to be in complete opposition to "sensual" or "sensuous"—and though the co-operation of the intellect is here included—the message referred to is not one exclusively of intellect to intellect. The usual terms referring to thought

way as to accept the latter as the realisation of its object.

107. There proceeds from the pure faculty of speech such a *fullness* of the most manifold rhythmic assertive power—and this power is so brought within reach by the number, position and meaning of accents, by the greater or less motion during the fall between each prominent uprise, and by the inexhaustible mutual relations of both—that all these riches, together with that fructification of the purely musical power of man which springs from them and which is exemplified in every art-creation brought forth by the inner poetical impulse can only be properly described as absolutely immeasurable.

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#### ROOTS OF SPEECH.

108. The rhythmic accentuation of spoken verse has so led up to the question of sustained vocal tone that we cannot now do otherwise than deal with greater precision with that subject; which forms the basis of the whole matter.

109. Bearing permanently in mind that poetical

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were therefore excluded; and, as “*sinnreich*” would have embraced the idea of something witty, the choice was evidently narrowed down to the precise term which Wagner has used, and the aptness of which in lending itself to exact translation by an obsolete English word affords another instance of the sympathy of our tongue with the German to which reference has already been made. (Translator.)

intention is only realised by Feeling after receiving its message from the mind, and being now occupied in describing the procedure by which that communication is realised, we must closely investigate all situations of expression according to their capacity for immediate announcement to the senses; for only through these can Feeling receive any immediate communication at all.

110. This object has already caused us to eliminate from the spoken phrase everything which was devoid of expression as towards Feeling and which addressed itself merely to the organ of the intellect. By this means we compressed the contents of the phrase so that they retained only what was purely human and easily appreciable by Feeling. To these contents, moreover, we gave an equally compressed articulate utterance; and our procedure in the latter case consisted of taking the necessary accents of excited discourse, and, by means of closely grouping them, elevating them into a rhythm capable of instinctively fixing the ear's attention; the particular means to this end being repetition of the adopted series of accents.

111. The accents of a phrase determined in this way cannot possibly fall otherwise than upon components of speech which express what is purely human, and are at once clear to the feeling; and we find them, therefore, upon those root-syllables of speech which were originally full of meaning. This meaning went beyond a statement of the object itself both definitely and clearly to our senses, in that it expressed also the sensation we receive as corres-

ponding to the impression which the object produces.

112. We shall never be able to form a correct idea of the sensuous contents of these roots of speech without, as it were, retracing the course which Feeling has taken; starting from the time of the original truthful meaning of these roots, and proceeding to that of our governmental and political—or, our religious and dogmatical—sensations.

113. All that scientific investigation has revealed to us with regard to them may inform the mind, **The present State of our Speech.** but is powerless to dispose the feeling to their comprehension. No teachings of science, even though they might be made so popular as to reach our elementary schools, could ever wake up that conception of speech which only dawns upon us as the outcome of a loving and untroubled communion with Nature; and which arises out of the urgent want of understanding her by purely human means. In short, this conception of speech can come to us only through a *necessity*; and it is precisely that necessity which the poet feels when impelled to communicate with Feeling in a manner both unfailing and convincing.

114. Science has exposed the organism of speech to our view. But what it has thus shown us is but a *dead* organism; and one which only the supremest poetical urgency can ever bring to life again. To this end, indeed, the poet must first close up those gaping wounds which the knife of the anatomist has inflicted upon this dead body of speech; and then infuse into that body the breath necessary to

animate it again into independent motion. That breath is, however, none other than

### MUSIC.

115. We are now in the winter-frost of speech. Pragmatic and prosodical snow-flakes still encumber that landscape which was once so brightly luxuriant in the aspect it gave us of our loving mother Earth. There stands the poet; as, longing for deliverance, he surveys the scene with yearning glance. Here and there, where he has happened to outpour his painfully ardent breath, the rigid snow has already begun to yield. But—behold! Yonder, the green buds are already beginning to appear; and are seeming to come forward and salute him from the bosom of the earth.

116. The buds which thus salute him are shooting upwards too, and they come from those self-same ancient roots of speech which the poet had been led to think were dead. Thus will it be until the rise of that sun which is as the new spring-tide of human feeling, which will cause all snow to melt away and the buds to unfold into happy bloom as they cast their upward glances, seeming to greet the sun with loving smiles of welcome.

117. Like as the roots of plants and trees, as long as they retain a fast hold upon the actual soil of earth, must contain a force which is continually renewed, so must this also happen in the case of old original roots of speech, so long as they have not yet been torn away from that soil which is natural to them—the people. These roots form a bond of

the people with the soil of Nature itself, and are still preserved by them in their instinctive mode of natural expression, and in spite of the frosty snow-covering of their civilisation. It is open to anybody to apply himself to an instinctive understanding of these roots if he will only turn aside from the chase presented by our State-regulated social intercourse to a loving contemplation of Nature; for he will then be making an unconscious use of the very qualities which are congenial to them and be thus paving the way for their appreciation by his feeling.

118. The poet is now in the position of knowing something of which he is unconscious, and of undertaking to represent something which is merely instinctive; but the same feeling by which he wishes to awaken sympathy instructs him as to the mode of expression to employ, though it is his understanding which shows him its necessity. Should the poet, in bringing conscious knowledge into the service of communicating the unconscious, seek to account to himself for the natural impulse which causes him to alight irrevocably upon one particular expression, and to prefer that one to any other, the inquiry will teach him the nature of that expression; and this nature once known confers upon him the mastery of it in the course of his impulse to communicate.

119. Should the poet proceed now to inquire into the nature of that word which presents itself to his feeling, to the exclusion of any other, as the one capable of indicating either his object itself or any sensation awakened by it, he finds the strength of this compulsion to lie in the root-syllable of that

word—the same which was originally wrung from the necessity of human sensations to either invent or discover it.

120. But, should the poet dive even deeper into the organism of that root—should he insist on knowing in what that force consists which is bound to prove inherent because of being so unmistakably exerted upon his feeling, he at last discovers its fountain-head to be the purely sensuous substance of the root-syllable as the original material out of which it was formed: and this material is the sounding vowel.

121. This sounding vowel is the outer form assumed by that interior feeling which thus acquires **Condition of the Sounding Vowel's Utterance.** its own embodying material at the instant of giving itself outward manifestation; acquiring it precisely too by giving itself utterance in whatever sounding vowel expressed the nature of its excitement. This mode of giving itself utterance forms precisely the foundation of its effect, because it awakens a corresponding interior feeling in all men within reach of the sound of it.

122. It follows that, if the poet desires to exercise this command of the feelings upon others in the same way as it has been exercised upon himself, he can only do this by an extreme fullness in the utterance of the sounding vowel; for only by such means can speciality of the inner feeling be communicated in the most exhaustive and convincing degree.

123. This sounding vowel naturally becomes a tonal sound when rendered with the fullness which

is inherent to it. The special peculiarity of its announcement in the root-syllable is, however, determined by consonants; by means of which it emerges from the condition of giving only a general expression to that of giving one which is special as applying to one particular object or sensation.

124. It follows that the consonant is of effective service in two principal ways; and into these, on account of the conclusive nature of their importance, we must now proceed with accuracy to inquire.

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#### VOCATION OF THE CONSONANT IN INITIAL-RHYME.

125. The first effective service of the consonant consists of elevating the sounding vowel of the root-syllable into possession of a definite characteristic quality, by means of setting a limit to its element of continuous flow; and of thus, as it were, subjecting its colour to that circumscribing line which gives it a perfectly distinguishable and recognisable form.

126. This effect of the consonant is, accordingly, one exercised exteriorly and away from the vowel; being specially directed to the vowel's complete separation from that which has to be distinguished from it. This is done by, as it were, erecting a stake to mark the boundary-line between the vowel itself and whatever has to be kept apart.

127. The position thus taken up by the consonant, when preceding the vowel as its *initial*, is so far of greater importance to this exterior limita-

tion than when following it as its *terminal*, that, before the terminal can be sounded at all, the characteristic feature of the vowel must already have been declared; so that the terminal is thereby reduced to the function of merely rounding off the vowel-sound. As against this, the terminal consonant acquires a decisive importance, when, as the result of being strengthened, it dominates the vowel which has preceded it—in such a way as to become the climax of the root-syllable's effect.

128. The determination of the vowel itself, by means of the consonant, is a subject to which we shall have to return. Our present concern is to place before ourselves, in particular, the *exterior* effect upon vowels which the consonant produces; and which occurs in its most decisive form when the position taken up, as preceding the vowel, is that of *initial* consonant.

129. In this situation the consonant is exhibited to us, so to speak, as the face of the vowel; the function of its body and warm circulation of blood being fulfilled by the open-sound: whilst the reversed aspect of it is presented to the observation of the eye by the terminal consonant.

130. If we accept the term *face*, thus applied to the vowel of the root-syllable, in the same sense as that in which we use it in reference to that entire exterior of man's physiognomy which he turns towards us as we meet him, the indication thus presented will precisely correspond with the decisive importance of the initial consonant. In it the individuality of the root-syllable encountered is exhibited to us in the first place just as that of the

man was, in the first place, shown to us by the exterior of his physiognomy; and this exterior holds our attention until the interior has been able to unfold itself by wider communication.

131. This physiognomic exterior of the root of speech communicates with what may be called the "eye" of speech-comprehension; and it is necessary for the poet to commend this exterior to the "eye" of speech as effectually as possible, because, in order to be entirely understood by Feeling, he has to present his forms to both eye and ear simultaneously. The ear can only appreciate any particular manifestation amongst many as being striking and recognisable by virtue of its being *repeatedly* brought before it. In becoming thus set apart from other manifestations to which the same does not apply, the one in question has, through this repetition, a distinction conferred upon it, rousing the ear to special sympathy with it, as something of importance. Just in the same way, any manifestation which has to be represented as distinct and definitely recognisable by the "eye" of the sense of hearing has to be repeatedly produced before it.

132. The phrase of speech, as rendered rhythmically compact by breath-conditions, only succeeded in making its contained sense intelligible by announcing itself with a context embracing both the governing and conditional elements; and through the medium of at least two corresponding accents.

133. The poet's impulse was to open up to Feeling the comprehension of the phrase of speech, as an expression immediately proceeding from Feeling

itself. He had the consciousness that this desire could only be satisfied by exciting the utmost sympathy of the sense of hearing as the receiving medium directly concerned. Therefore, in order to act upon this sense in the most effectual manner possible, he had to take the necessary accents of the rhythmical verse and present them in a garment totally distinguishing them from the root-words which are without accentuation in the phrase of speech. But, in doing so, he had also to make this distinction specially patent to the "eye" of the sense of hearing by making this garment, in which he clothed them, appear as one of equal and similar character for both accents.

134. The innate sense of speech already accentuates these roots, and makes their equality of physiognomy speedily clear to the "eye" of the sense of hearing; exhibiting them to it, moreover, in a mutual relation of kinship which is not only quickly comprehended by the sensuous organ, but may also truly be said to reside in the very sense of the roots themselves.\*

135. This inherent *sense* of root-syllables is the sensation produced by an object and standing em-  
**Unity in** bodied in them. The sensation produced  
**Expression.** by the object first becomes intelligible as

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\* It is not surprising that this passage has come to be recognised as one of those which justify the charge often laid against Wagner of obscurity in style, though whether it does so is highly questionable. No mode of description could render the subject particularly easy, and the above (admittedly recast in translation for the sake of clearness) is so lucid in thought that an elucidation of it can only

thus embodied; and the body thus presented is both sensuous itself and one only to be definitely perceived by the corresponding sense of hearing. The poet's expression becomes therefore one which is quickly understood when he compresses the sensation to be expressed to its most inner contents; and these inner contents will necessarily present a kindred quality of unity alike in their governing and conditional moments.

136. A sensation characterised by this unity, however, requires utterance by an expression also instinctively possessed of the same quality; and the expression which presents this feature of unity most fully is rendered possible by unity of the root of speech as made manifest in the kinship existing between the governing and conditional situations of the phrase.

137. A sensation which admits of justificative expression by means of the initial rhyme of instinctively accentuated roots of speech is, without the slightest doubt, intelligible; provided, however, that this relationship of the roots is not purposely disfigured by the sense of the discourse and so rendered obscure—as in modern speech. Only when our feeling has already instinctively recognised the

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take the form of stating the same thing in other words. There will however be no harm in pointing out that the poet's duty is here held to include that of raising the unaccentuated root-syllables (which the exigencies of metre are apt to drive into a subordinate position) to a condition of equality with others, and by so doing to convert the phrase of speech from one of mere intellectual communication into a direct utterance of Feeling. (Translator.)

unity of a sensation of this kind in the expression given can any justification of Feeling be attempted of the mixture of one sensation with another.

138. Poetical language possesses an endlessly empowering means of making any sensation which has once been identified by Feeling, though afterwards mixed with another, rightly understood. That means consists of Initial Rhyme, which we may once more designate as a sensuous means—in the respect that one of the comprehensive and yet definite physical senses forms the basis of its root of speech. This initial rhyme, as being both intellectual and sensuous,\* can, in the first place, by means of the latter of these two qualities, so bind the expression of one sensation with that of another that the audible connection thus established courts attention vividly enough to insinuate itself as being natural.

139. In this case Initial Rhyme already, besides suggesting the newly-sought sensation, exercises an instinctive force upon the physical sense of hearing through similarity of sound. Moreover the sense of a root of speech so provided at once poses before us as being so far related to the first sensation as to be included as an opposite in the same category with

**The Poet  
and the  
Sense of  
Hearing.**

instinctive force upon the physical sense of hearing through similarity of sound. Moreover the sense of a root of speech so provided at once poses before us as

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\* The expression used by Wagner is:

Der sinnig-sinnliche Stabreim,

which is highly consistent, as presenting in itself an illustration of initial rhyme. This was not however necessary, the reader being here exclusively concerned with the intellectual idea. Therefore, though the "sinnlich" effect of his sentence may slightly suffer in translation, the reader suffers no loss—as its "sinnig" contents remain intact. (Translator.)

it. So included therefore it becomes communicated to Feeling, and thereby also to the understanding, in virtue of that general relationship to the first sensation which the captivated ear has thus recognised.\*

140. This power of the sense of hearing in receiving direct impressions is so unlimited that, merely by means of a similar outward appearance, it can bind together the most opposed and mutually distant sensations, and commend them for the acceptance of Feeling as being related and purely human.

141. What is the bare intellect compared with this unlimited power of the sensuous organ to grasp and bind? What in comparison with this sense of hearing is that bare intellect, which—as if not content with throwing away the magic help which hearing is able to give—would further degrade it to the

\* Wagner illustrates this by quoting (in foot-note) the German saying :

Die Liebe bringt Lust—und Leid ;

thus grouping two opposite attributes with a main idea, and casting over the whole an aspect of general relationship by force of initial rhyme. Unfortunately the literal meaning :

Love brings joy and sorrow

does not lend itself to this illustrative purpose in English ; but the same purpose may be attained, and the sense at the same time preserved, by referring the initial rhyme to a different alliteration, thus :

Love's passion brings pleasure—and pain,

in which *passion* becomes the main idea, with *pleasure* and *pain* as opposite attributes, grouped with it, in which initial rhyme is made to cast an apparent mutual relationship over the whole. (Translator.)

condition of becoming the slavish carrier of its burdens as made up of commercial packages of verbiage?

142. This sensuous organ, as towards any fond communication it may receive, is so submissive and overflowing rich in capacity for love, that it is ever ready to restore whatever has been divided and rent asunder into a million fragments by the revolutionary Understanding, and to present it again to Feeling for supreme enjoyment as purely human, original—and as having been one and the same, from time immemorial.

143. Ye poets, draw near to this noble sense! Give to it the utmost which you are capable of comprehending, for what your intellect may fail to bind together this sense is able to unite and give you back as in its endless entirety. Meet it heartily as if eye to eye. Offer it that open countenance which is as the face of the spoken word. But let it not be that faded remnant of the word which idly and feebly drags itself along in the terminal rhyme of your prosaic discourse, and with which you try to pacify the sense of hearing. To attempt this would be as if you thought you might be granted free admission through its gate to the analysing intellect, and all for the sake of a childish “ting-a-ling”—only fit for taming savages or madmen.

144. The sense of hearing however is no child, but a strong woman full of love; this love being one capable of bearing supreme blessing upon whoever brings to her within himself the material which the realisation of that blessing demands.

THE SOUNDING-VOWEL OF SPEECH AND ITS  
RISE TO MUSICAL TONE.

145. Consonantal initial rhyme alone has been the means of opening up for us the comprehension of speech, and yet in introducing this to the hearing-sense, how little we have offered it! Let us now, by further inquiry, see how it is that this comprehension of speech has power to raise itself by fullest excitement of the hearing-sense to the supreme comprehension of Man.

146. We have now to return to the consonant again in order to place it before ourselves in its second state of effective service.

The capacitating power to bring even the most apparently dissimilar objects and sensations before the sense of hearing, as related on **Consonantal Double Function.** account of their initial rhyme, is received by the consonant through the position which it occupies as towards the sounding vowel of the root of speech. This power is here exercised outwardly, though it afterwards takes an inward direction as determining the character of the sounding-vowel itself.

147. In the same way as the consonant marks off the province of the vowel exteriorly it also limits its interior domain, by which is meant that it determines the exact peculiarity of the mode of statement by the hardness or softness of its impact with the

vowel inwardly.\* This important inward influence of the consonant brings us however into such immediate contact with the vowel that we shall be brought to understand its effectiveness in a great measure through the latter, to which we are under the irresistible necessity of being referred as the integral and justifying contents of the root of speech.

148. We described the consonants surrounding the vowel as its clothing-garment, or to be more precise, as its physiognomic exterior. If now having regard to the inwardly directed effectiveness of consonants, we name them still more closely as that natural outer covering of the inner human body which has grown together with it, we obtain a description exactly corresponding both to the nature of vowel and consonant and to the relations in which they mutually stand.

149. Let us take the vowel as standing for the entire inner organism of the living human body, conditioning its own form according to the manifestation it displays as towards the spectator. We have then the consonants which present themselves

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\* The singer who has to produce full tone from the vowel has also a lively sense of the distinction between such energetic consonants as K, R, P, T (or strengthened consonants such as Schr, Sp, St, Pr) and the more slack and mollient G, L, B, D, V, upon the sounding-vowel. A strengthened terminal (nd, rt, st, ft) when part of the root (like in Hand, hart, Hast, Kraft) gives the peculiarity and duration of the vowel-statement with such certainty as to compel it to be short and concise, becoming on that account a characteristic of the root for rhyming purposes, in the shape of assonance—as in Hand and Mund. (Original note.)

to the eye in the same manifestation, but to which in addition to this exterior effectiveness we have to attribute the important vocation of imparting to the inner organism (by means of the distributive and simultaneous action of the physical senses) all those exterior impressions which go to place this organism in the position to exercise a special power of expression.

150. In the same way that the human body possesses as its natural covering a skin which limits its dimension exteriorly, it has also a skin which faces the vital organs inwardly. But the exterior is by no means completely separated from these vital organs on this account. Rather, on the contrary, does it cling to a closer union with them so as to acquire from them both its nourishment and that formative power which it is called upon to exercise in an outward direction.

151. The blood is that sap of the body which is only life-giving on condition of remaining in continuous flow. It is enabled by the connection of surface presented by the outer covering of the flesh to press forward from the heart and to penetrate to the furthest reach of the limit thus provided, from which point however it flows back again to the heart, having left behind it the necessary sustenance. As if now in overflow of its interior wealth the heart proceeds to pour forth (by the air-stream teeming with inner motion which the lungs have brought to it from outside) its own direct manifestation of a living warmth.

152. The heart is the sounding vowel in its

richest—its most independent activity. The living blood is that flow of the vowel which is held in compression exteriorly by the consonant, and which, not having been able to consume its overflow through this compression, now returns to its own starting-point—in order, by means of the breath-flow, to turn itself outwardly in extremest fullness.

153. In giving forth sound, the inner Man is appealing to the sense of hearing, just as his exterior appeals to sight. We have recognised the consonant as presenting the exterior outline of the root-vowel, and we were also obliged in consequence of both vowel and consonant appealing to a single sense to picture to ourselves the hearing-sense as having the capacity both to *hear* and *see*, which became necessary in order that we might be able to claim the power of vision on behalf of the consonant, as corresponding to the seeing exterior of the speaking man.\*

154. If now the consonant which initial rhyme has presented to us as the supremely important active element, should pose before this so-called

#### EYE

of the sense of hearing, the vowel on the other hand

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\* It has sometimes been considered that these passages imply a certain consciousness of strain on Wagner's part, and that some of the literary "hardness" which he admitted might have been due to the effort resulting from his pursuit of analogy beyond the stage in which features naturally salient presented themselves. However this may be, it is probable that without the slight incidental amplification of the German construction ventured the English student would scarcely be enabled to grasp the reasoning. (Translator.)

(and as admittedly the life-giving element) must equally take up the position of communicating with the

## EAR

of the same sense. It is however only when the vowel is enabled to utter itself in fullest capacity (or in other words with the fullness and independence of the consonant in initial rhyme) and when this fullness of capacity moreover is exerted not only as "intoning-vowel" but also as "vowel-giving tone," that it arrives at a position from which it is enabled to fill that "ear" of the sense of hearing, whose vision we already bespoke for the consonant to the endless extent of its own sensuous power. Then only will it be enabled to fill that sense of hearing so completely as to bring it to the extreme of ecstasy which is necessary to compel it to communicate what it has received to Feeling—that Feeling which is common to all humanity and which is capable of being excited to a supreme emotion.

155. It is only that man who appears simultaneously before eye and ear who can be said to reveal himself to us with complete and satisfying certainty. So in the same way it is only the inner communicating medium which equally appears before "eye" and "ear" of the sense of hearing that can be said to reveal itself with complete certainty to our sense of hearing. This takes place however only by the union of the articulate and tonal languages. Up to the present time the poet and musician have each exclusively dealt with only

the half of Man, the poet applying himself to the "eye" and the musician to the "ear" of the sense of hearing. That sense of hearing however which both hears and sees—or, in other words, that ear which combines with itself the power to understand, is the only one which can conceive the full impression of the inner man with unmistakable certainty.

156. As soon as that poet who is in search of the surest means of expression applies the root-word in its highest fullness as real soul-breathing musical tone, he recognises with convincing certainty in its sounding-vowel that inherent compelling power of the root of speech which decides him, specially and of necessity, to adopt it as most serviceable for his purpose. In that musical tone the innate feeling of the vowel is most unmistakably declared as being from pure necessity unable to be expressed otherwise than through this particular vowel and no other, which is the same as happens in the case also of the spoken vowel in relation to its exterior object, which could only submit to exterior compression through one particular consonant and no other.

157. To be able to resolve this vowel into its supreme expression of feeling—or, in other words, to be able to allow it to expand and consume itself in the supreme fullness of heart-felt vocal tone, amounts, for the poet, to being able to employ his poetical mode of expression for the purpose of converting all that has hitherto been arbitrary and therefore of unsettling character into that which will henceforth be instinctive, and as such capable both of determining Feeling by the sureness of its grasp, and of

**Treatment  
of  
the Vowel-  
Sound.**

rendering it again by the definite character of its expression.

158. It is therefore only by the most excited form of that expression that he can completely satisfy his purpose. It is only by using to the utmost whatever inner power of expression he may possess that he can convert it into a medium of the feeling, capable in its turn of immediately communicating with Feeling itself. And it is only from out of his own powers of speech-expression that this medium of the feeling can arise, and then only upon his measuring and applying these powers of speech-expression according to their complete capabilities.

159. The poet having the most definite communication of a sensation in view was already endeavouring by means of consonantal initial rhyme to bring within easier reach of the sensuous understanding words, as expressed according to their arrangement by speech-accent, into musical bars. He could render this comprehension by the sensuous understanding more thoroughly practicable by binding the vowels, just as he had previously bound the consonants of the accentuated root-words in their turn, into a rhyme; thus opening up their intelligibility to Feeling in the most definite manner.

160. Comprehension of the vowel however is not based upon its superficial relationship with any other root-vowel rhyming therewith. It rests, on the contrary, and in accordance with the original relationship existing between all vowels amongst themselves, upon making that original relationship clear

by realising the full value of its emotional contents through musical tone.

161. The vowel itself is nothing else than tone condensed. Its special utterance depends upon its position, facing the exterior upper surface of Feeling considered as a body, and which, as we said, conveys to the "eye" of the sense of hearing the mirrored picture of the object by which it has been impressed. **The Return of the Sounding-Vowel.** The effect of the object upon Feeling itself (as taken in the corporate sense) is stated by the vowel through whatever emotional utterance lies nearest at hand, and this causes the special character it has received from outside so to extend itself as to embrace the pure capacity of Feeling universally, which is what happens in musical tone.

162. That which originally brought the vowel forth, and which then determined it by pressing it upon the consonant in an outward direction, is also that to which the vowel again returns, after having been specially enriched from exterior sources. It returns in order to shed itself again into that from which it originally sprang, and which is now likewise enriched, the tone thus enriched being individually made fast and extended so as to embrace universal feeling, and to constitute the crowning situation in which poetical thought finds its deliverance—so that in that deliverance tone becomes the feeling's final means of direct outpour.

163. Thus it is by resolving the vowel of the root-word, as accentuated and subject to initial rhyme, into its natural element of musical tone, that the poet attains to certainty in commencing to apply

the tonal language. From this moment he has no further need to arrange the relationship of accents according to a measure recognisable by the "eye" of the sense of hearing, because the vowels have now become musical tones and thus themselves present the necessary relationship required for the quick reception of sensations. Their relationship is now therefore determined according to a measure which is securely and commandingly grounded upon that peculiar power of receptiveness which is only recognisable by the "ear" of the sense of hearing.

164. The relationship of the vowels in articulate language is already shown with such certainty to be one of similar origin in every case that we are able to recognise as initial rhymes those root-syllables which have no initial consonant, and are therefore such merely by the fact of their vowels remaining open; besides which this recognition does not in any way depend upon full exterior similarity of the vowels—as for example, when we consider "eye and ear" as initial rhymes.\* This original relationship which has been maintained in articulate language as an instinctively emotional effect, is brought by the fullness of tonal language to the unmistakable consciousness of Feeling. The special vowel, in becoming widened out into musical tone, becomes

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\* In this rhyme how excellently our language portrays the two receptive sensual organs in their condition of lying open and facing outwards by vowels similarly conditioned. It is as if these organs were here showing themselves bare, and as turning from within in an outward direction with the entire fullness of their strength of general receptivity. (Original note.)

thus also communicated to our feeling as one both contained in, and proceeding from, this original relation; besides which it bids us recognise pure human feeling in its direct attitude towards exterior impressions as the source of the wealth presented by the entire family of vowels; to recognise that pure human feeling which extends forward for the purpose of receiving outward impressions only to convey them back again to the pure human feeling residing in ourselves.

165. This representation to our feeling of the sounding vowel after it has become a tonal sound, cannot be left to the literary poet further to carry into effect. This must be the work of the tone-poet.



## CHAPTER III.

### EPITOME.

WORD AND TONE-POET, AS BROUGHT TOGETHER BY THE  
LYRIC ELEMENT.

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#### *Relative Positions of Word and Tone Poet.*

(166) The difference between word and tone poet. (167) The literary poet's procedure as apart from musical aid. (168) Overgrowth of the intellectual element in word-poetry. (169) The tone-poet's procedure as apart from the aid of articulate speech. (170) Analogy in illustration of the musician's isolated attempt to communicate with Feeling. (171) The tone-poet in his future emotional expression. (172) Uselessness of ordinary speech in art-work.

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#### *First Stages in Art-procedure.*

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*The Lyric Element in Speech.*

(185) Primitive melody. (186) The rise of articulate speech. (187) Characteristic of ancient Lyric. (188) The estrangement of the literary poem from primitive melody. (189) Impossibility of poetical progress under conditions leading away from Feeling. (190) Invariable character of the poem as estranged from primitive melody. (191) The rhythm of Greek Verse not an outcome of its poetic intention. (192) Imitation of pre-existing Lyric followed by French Vaudevillists. (193) The reflective course taken by Greek drama. (194) Retention of the lyric element for special purposes. (195) Cause of the decline of Grecian tragedy. (196) The reversal of the progress from Feeling to Understanding. (197) Outline of the artistic problem from the standpoint of melody.

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(198) Illustration of present conceptions of melody afforded by Beethoven's Ninth Symphony. (199) Necessity of combining articulate and tonal language. (200) Melody as the "eternal-womanly" element. (201) Union of the "eternal-womanly" with the manly element. (202) Present conceptions of melody favourable to development of harmonic resource. (203) The conditions of artistic triumph.

*The Incentive to Modulate and the Relation of Modulation to Initial Rhyme.*

(204) Relation to melody of the musical key. (205) The poetic procedure hitherto, in communication with Feeling. (206) The basis of the hitherto prevailing poetic impulse. (207) The poet's best means for attainment of unity. (208) The incentive to modulate. (209) Analogy in illustration of the incentive to modulate. (210) Christianity as basis of modern tonal developments. (211) Analogy in illustration of the modern tendency to modulate. (212) The reaction from excessive indulgence in modulation. (213) The musician's embarrassment in employment of the means at his command. (214) Reaction caused by aimlessness of the

musician's endeavour. (215) The musician's longing as illustrated by Beethoven. (216) The "patriarchal melody" as exhibited in Beethoven's Ninth Symphony. (217) The absolute musician's only means of intelligibility. (218) The lesson conveyed by Beethoven's reaction. (219) The contrast between "patriarchal melody" as primitive and as arrived at by Beethoven. (220) Contrasts in patriarchal melody described. (221) Second analogy in illustration of the incentive to modulate. (222) Third analogy in illustration of the incentive to modulate. (223) Relation between initial rhyme and the incentive to modulate. (224) Rationale of modulation based on initial rhyme—the similar sensation. (225) The same—the differing sensation. (226) The relations of initial rhyme and modulation explained. (227) The return in initial rhyme responded to by that in modulation. (228) The procedure in modulation conditioned by initial rhyme. (229) Intelligibility to Feeling resulting from combined alliteration and modulation. (230) The musician's procedure based upon the poet's intention. (231) The musician's power evidenced by the modulative procedure upon a broader scale. (232) The greater range of modulation described. (233) The effect of the greater modulation described. (234) The succession of periods presented in the art-work. (235) Characteristics of the finished drama. (236) Necessity for close scrutiny of the harmonic element.

## CHAPTER III.

### WORD AND TONE-POET, AS BROUGHT TOGETHER BY THE LYRIC ELEMENT.

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#### RELATIVE POSITIONS OF WORD AND TONE-POET.

166. THE characteristic difference between word and tone-poet is as follows. The word-poet compresses situations in which either action, sensation or expression is the governing feature, but which are endlessly dispersed and only perceivable by the intellect towards a point as recognisable as possible by Feeling. On the other hand, the tone-poet's duty is to broaden out this compression to its highest degree of fullness, and in accordance with its entire emotional contents.

167. The method pursued by the poetising intellect took the form of its impulsion towards a communication with Feeling. This was done by calling up its impressions from the most distant sources, and by reproducing them in that extreme state of compression most easily appreciated by the sensuous organs. The poem from this point, as that of immediate contact with the sensuous receptive power, has to

broaden itself out; just as completely as the receiving sensuous organ which has also been closely compressed and outwardly directed to the point necessary for appreciation of the poem also broadens out into ever increasingly wide circles, immediately upon having formed its conception.

168. The reversal of correct procedure forced upon both poet and musician when each worked exclusively as such, and alone, had hitherto consisted, so far as the poet was concerned, of broadening out vaguely, and of thus allowing his endeavour to make himself intelligible to Feeling to cause him to become engaged in the description of a crowd of details intended to place some definite form before the fantasy as appreciably as possible. The fantasy however, assailed by this variegated collection of minutiae, could at last, and after repeated attempts, only succeed in overcoming the difficulty of grasping the object by trying to catch the confusing detail with precision. In so doing it became lost in the action of the pure understanding, to such an extent that the poet was then obliged to revert to the latter exclusively. This is what happened when, on becoming startled at the enormous proportions which his description had assumed, he finally had to look round for some point reliably keeping a hold on the subject.

169. The absolute musician on the other hand, and in connection with the forms he wished to represent, was compelled to compress an endlessly far-reaching emotional element to a point as intelligible as possible to the understanding. To this end he found it ever more and more unavoidable to have

to forbear the full use of his own element and to struggle to compress feeling into thought—though this was an impossible task. Then, when he had finished the compression which had only been effected by completely laying bare all emotional expression, he was obliged to give it over to Fantasy, as something which had been merely thought out, and as the imitation of some casually selected outer object.

170. In this plight music reminds us of our legends, in which the coming down of God from heaven to earth is represented as necessary in order that by assuming the form and dress usual to ordinary men He might render himself visible. Nobody recognised God in the ragged beggar often met with.

171. But the tone-poet has now to come—he who, being helped by the clear-seeing eye of that poetising fullness of spirit which longs for deliverance, will perceive that grimy mendicant to be no other than the redeeming God—the poet who will take from him those crutches and tatters, and the aspirations of whose longing will thereupon reveal that he has been wafted into infinite spaces where God, thus freed, will breathe out upon him the endless joys of a supremely-hallowed emotion.

172. Hence we desire to throw off and leave behind us this miserable speech of everyday life—a speech in which we neither are what we have the power to be, nor in which we are able to express that which we have the power to do. We wish to discard this speech, so that for art-work we may be able to discourse in a language permitting only of those

things being uttered which inevitably *must* be uttered upon our attainment to the state of really *being* what it lies in our power to become.

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## FIRST STAGES IN ART-PROCEDURE.

173. The tone-poet has now to determine the intonations of the verse according to their mutually related capabilities of expression, and in such a way as not merely to manifest the emotional contents of this or that vowel considered separately, but to exhibit those contents to Feeling, at one and the same time, in the capacity of being equally related to all intonations and also in that of possessing this relation as a special member of the general circle of relationship presented by all intonations.

174. It was only by means of consonantal initial rhyme that it had been possible for the literary poet to discover between the accents which he had himself made prominent a relationship presenting also the capability of readily making itself clear to Feeling, and through this also to the mind. What really determined this relationship however was merely the speciality presented by employment of the same consonant, with which no other consonant could rhyme; and because of this even the relationship thus brought to light was restricted to one particular family—this again being made appreciable to Feel-

**Musical and  
Literary  
means  
Compared.**

ing merely as a specific family group, and hence in isolation from others.

175. The tone-poet however has at his disposition a contexture of mutual relations of endless extent. Whilst therefore the literary poet on the one hand was obliged to content himself with portraying to Feeling merely the specially-accentuated root-words of his phrase in their intellectual and sensuous relation by means of the similarity of their initial consonants, the musician, on the other, had in the first place to represent the mutual relationship of his tones in whatever extension of duration of them might be necessary to make this relationship pour out from the accents over the whole of the vowels of the phrase, even including those which were unemphasised; in such a way that not only the mere vowels of his accents but all the vowels in general might thus be represented to Feeling as mutually related.

176. In the same way that the accents within the phrase of speech derive their peculiar light, not merely from the intellectual sense but also in their sensuous announcement, from the unaccentuated words and syllables which occur during the fall—so do the principal musical tones derive their peculiar light from the less important tones; which bear to them the same relation as the up and down beats do in those occasions where a rise occurs.

177. The selection and meaning of these subordinate words and syllables, as well as their relation to the accentuated words, were in the first place determined by the intellectual contents of the phrase. It was only in the precise degree that the

compression of comprehensive situations caused these intellectual contents to become elevated into a concise form of expression making powerful appeal to the sense of hearing that the transformation took place from intellectual to emotional contents.

178. The selection and meaning of the subordinate tones as well as their relation to the principal tones is now rendered somewhat independent of the intellectual contents of the phrase, on account of the condensation effected by means of rhythmical verse and initial rhyme having already transformed the intellectual into emotional contents. **The Musician's Approach to the Art-Work.** The full realisation of these emotional contents, by their being communicated to the mind in the most direct possible manner, is now only to be accomplished from the starting-point which consists of resolving the vowel into vocal musical tone, and of recognising the pure speech of Feeling as the only one possessing the required capability.

179. Upon the vowel of articulate speech assuming a musical intonation, music has at once become raised to the definite position of governing all further announcements to the senses. Musical feeling henceforth determines alike the selection and meaning of the tones, both of principal and secondary importance; the working-out of this being in accordance with the nature of the group of related tonal means from which some special member has been decided upon as corresponding with the necessary emotional expression of the phrase.

180. This group of related tonal means consists however of musical Harmony; and of this we have

first to form an idea according to the superficial area presented by it, as being that in which the subdivided relationships of various keys are displayed. By keeping this *horizontal* extension of harmony in mind we shall also expressly make sure beforehand of that *vertical* extension of harmony in the direction of the root-bass which is required for the climax of the situation we wish to represent.

181. This horizontal extension or superficial area of harmony is however its physiognomy, which remains intelligible to the eye of the tone-poet. It is the water-mirror which reflects back to the poet his own image, as at the same time it also brings the same image home to the appreciation of the person whom the poet intended to address.

182. This image is in fact the aim of the poet as realised. This realisation moreover is one which is truly possible only to the musician; and to him only as he reappears upon the upper surface of the sea of harmony from without its depths. There will be solemnised the delightful wedding between his poetical thought, as the generating agency, and the unlimited power of music, as that of bearing.

183. The mirror-picture presented by that waving upper surface stands for Melody, in which the poetical thought transforms itself into an emotional situation of captivating character; this being effected in the same way that the musical capacity for emotion acquires through melody its means of expression—in a manifestation which is at once definite and convincing, strictly outlined, of plastic individuality and of human character.

184. Melody is the resolving of the poet's

thought as subject to numberless conditions into the freedom of a supreme emotion of deep-felt consciousness. It is the desired Instinctive, presented in the state of realisation; it is the Unknown, clearly set before us as knowable; and it is the poet's necessity finally justified—that necessity having been to obtain contents of endlessly comprehensive character by compressing the remotest ramification of elements into one emotional and certain utterance.

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THE LYRIC ELEMENT IN SPEECH.

185. As appearing upon the horizontal upper surface of harmony like a mirror-picture of the poet's thought, and as taking its place in the general relationship of tones through adoption into one family of that relation, or in other words as being in a particular key, we may now compare Melody with that maternal primitive melody from which the word of speech originally sprang; and, if we do so, a distinction between the two will be revealed to us, not only of definitely salient character but of the very utmost importance.

186. Human sensations first compressed themselves from the current of emotional faculty, which was endlessly flowing on, into a total **Speech and Primitive Melody** which gradually became more definite. This enabled them to be expressed in primitive articulate melody, and in such a way that the progress thus necessarily brought about at last resulted in the formation of pure articulate speech.

187. The most remarkable feature of ancient Lyric consists in its words and verse proceeding from tone and melody; like gestures of the body which became gradually shortened into the more measured and certain gestures of mimicry after having been, as movements of the dance, of merely general indication and only intelligible after many repetitions.

188. The more the faculty of instinctive emotion became compressed into that of the arbitrary understanding, and the more lyrical contents became accordingly changed from emotional to intellectual (as happened in the course of human development) the more evident became the removal from the literary poem of its original consistency with primitive articulate melody; which it now only continued to use, so to speak, as a mode of delivery and merely for the purpose of rendering its more callous, didactical contents as acceptable to the ancient habits of Feeling as possible.

189. Melody itself had blossomed forth from the primitive human emotional faculty as Feeling's necessary expression; and had thus developed by union with suitable word and gesture into that fullness which at the present day is remarkable in the folk-tune. But these meditative intellectuality-poets could neither fashion this kind of melody nor modify it to suit contents expressed in their manner; and it was even more impossible for them to proceed with this manner of expressing themselves to the formation of new melodies, because the whole trend of progress in development during that great period of culture was one of moving away from

Feeling in the direction of the understanding. The growing understanding therefore would have been only hampered in its experiments had it been in any way constrained to embark upon anything so remote from it as the discovery of new emotional expressions.

190. As long as the public continued to acknowledge and to require the lyric form, poets therefore continued to vary their poems. But as the contents of these poems did not admit of melodic invention, it was only the poem which was changed and not the melody. The latter was left untouched; and, though poets accommodated it so far as to give to their poetical thoughts an exterior form, this was a mere variation of the text placed under the melody, but without the latter being in any way changed.

191. We can by no means explain to ourselves the luxuriant form of the Grecian recited lyrics which have descended to us, and particularly the tragedy choruses, as having been the necessary product of the contents of these poems. The material of these choruses being mostly didactic and philosophical, presents generally such a marked contradiction to the sensuous expression with which the luxuriantly manifold rhythm of the verses is imbued that we cannot conceive the varied announcement afforded by the rhythm and which is sensuous in so many aspects, as in itself proceeding from the contents of the poetic intention, but as having been dictated by the melody and obediently adjusted to its fixed requirements.

192. At the present day we are still familiar

with some of the most genuine folk-tunes only in association with text which, for one or other extraneous reason, has been at a later date composed to the already existing and favourite melody. That our procedure at the present day moreover is not unlike that of the Grecian lyric and tragic writers is shown (though at a far lower grade) by the French Vaudevillists, who, in composing their verses to well-known tunes, content themselves with merely indicating the names of the latter to the performer. In any case, it is from primitive Lyric that these Greek writers took the melodies; which not only already existed, but which were still living in the mouth of the people, more especially in connection with religious ceremonies, and it was to these that they composed those verses, the marvellously rich rhythm of which so astonishes us—now that these melodies are no longer known.

193. The entire course of the dramas of Grecian tragic poets unfolds to us however in form and contents a special representation of the object they had in view. These dramas proceeded undeniably in a direction leading from the bosom of the lyric to the meditation of the intellect, just as the song of the chorus finds its outlet in the merely recited iambics of the acting character.

194. What these dramas in their working place before us so unmistakably however is precisely that lyric element which they retained, and which in them recurred in ever-increasingly effective situations. In the application of this element the poet's fully conscious experience was the same as that of the teacher, who resorted to the emotional influence

of lyric song in order to inculcate his instructive poem to young people in the schools. Looking closer however we see that the nature of the tragic poet's object shows him to have been less frank and sincere when clothing it in a lyric garment than when expressing it unreservedly in spoken discourse.

195. In didactic uprightness, which was at the same time artistic dishonesty, lies the cause of the rapid decline of Grecian tragedy, in which the people soon perceived that there was no intention of influencing their instinctive feeling, but merely their absolute understanding. Euripides had to suffer under the scourge of the taunts of Aristophanes for his outright disclosure of this falsehood. The fact that poetic art, by dint of adopting a more and more didactic aim, should first pass into political rhetoric, and at last become literary prose was, although an extreme consequence, the one to be naturally expected from evolution of the intellectual out of the emotional; or, as applied to art, from the evolution of speech from melody.

196. Real melody however (the act of bearing which we are now observing) stands, in **The Return to Feeling**. late melody, as an absolute contrast; and one which, after the more detailed considerations already presented, we may refer to as a progress from understanding to feeling, or as one out of speech to melody. This is in contradistinction to the former change from feeling to understanding, and melody to speech.

197. In course of proceeding from articulate to tonal speech we arrived at the horizontal upper sur-

face of harmony, playing upon the mirror of which the word-phrase of the poet was reflected back again as musical melody. Now, as to the manner in which we have, from the standpoint afforded by this upper surface, and with the object of a continually increasing realisation of the poetic intention, to master the entire contents of those immeasurable harmonic depths where all tones lie as in the bosom of their original source. Now as to the means of sinking into the fullest depths of that maternal element—of sinking therein that poetic intention which is as the productive agency; besides doing this so that every atom contained in the awful chaos of those depths shall be determined into a conscious and individual announcement, though in no narrowing but in an ever-widening compass. Now, in short, for the artistic progress consisting of broadening out a definite and conscious intention into an emotional faculty which, notwithstanding that it is immeasurable, shall be of certain and precise manifestation. These are the objects which in combination now form that of our further and final exposition.

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NATURAL MELODY, IN ITS NECESSARY UNION  
WITH HARMONY.

198. In order to make ourselves understood in the present inquiry however let us first of all determine one thing more.

If we conceive melody such as we have hitherto merely indicated it, as constituting that supreme

**Rise of Melody to the Harmonic Surface.** height of the expression of feeling appertaining to articulate speech to which it is necessary for the poet to attain—and if upon this height we discern the word of speech as reflected back from the upper surface of harmony\*—we also recognise upon closer examination, and to our astonishment, that in appearance this melody is entirely the same as that which pressed upwards from immeasurable depths to the upper surface in Beethoven's music, and which seems to salute the beaming noonday sun as in his "Ninth Symphony."

199. It was only the musician's yearning to gaze into the poet's eye which even rendered possible this appearance of melody upon the surface of the harmonic waters. And it was only the poet's verse which could sustain the melody upon the surface of those waters; for, otherwise, though giving forth a fugitive utterance, it would, in default of sustenance, have only fallen back again into ocean depths

200. That melody is as the greeting of womanly love to man. It is the all-embracing and "eternal-womanly" element; which is here shown to be more loving than the manly—for the latter is egoistic,

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\* The reader will certainly have remarked that, in course of the preceding, the beautiful analogy of melody to the waving surface of water was, as we are here reminded, merely "indicated"; for it is impossible (at all events for those who are familiar with the details of musical composition) to avoid a feeling of regret that the further analogies suggested were not passed in review. The above reference will show, however, that this was intentional; and therefore that Wagner was more concerned to avoid digression than to secure a rhetorical effect. (Translator.)

whilst the womanly is love itself. Thus, whether conception of the womanly element be displayed in either man or woman, it is not otherwise to be grasped than as the supreme yearning of love.

201. The man who was loved still eluded the affection of the woman, and in spite of their wonderful meeting. What for the woman was the one joyful incense-offering of an entire life was, for the man, but a fleeting transport of affection. But only to the man whose object is as we have described, and who feels himself irresistibly impelled to an entirely heartfelt union with the "eternal-womanly" element of tonal art, is it given to solemnise in that union also his own redemption.

202. The poet becomes now initiated into the deep and endless mysteries of the womanly nature, through the redeeming love-kiss of that **The True Union of Melody and Harmony.** melody; seeing with other eyes and feeling with other senses. The unfathomable sea of harmony from out of which this manifestation appeared as coming towards him bearing blessings, no longer inspires him with the awe and fright, or with the horror which had filled his imagination whilst it remained to him an element strange and unknown. He not only finds that he can float upon the billows of that sea, but, endowed with new senses, he plunges to its utmost depths. The woman had felt driven to leave her maternal abode, which was remotely distant, in order to wait the approach of her beloved; and he, now, together with her to whom he is united, sinks down into that deep to learn its secret marvels.

203. His enlightened sense now penetrates calmly,

and clearly to the very fount of all; from out of which he orders the vertical flow which rises betimes, either to greet the sunlight with its joyful ripples or softly to purl like the rustle of wind gently blowing from the west—or, again, it may be even to rear itself heroically, like the tempest of the North—for now the very wind is at the poet's command. Its breath is, in fact, no other than that of eternal love—the love in which the poet has been now redeemed, and in the might of which he has become the lord of Nature.

We will now take a calm view of this dominion possessed by the poet who has allied himself with tonal art.

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#### THE INCENTIVE TO MODULATE AND THE RELATION OF MODULATION TO INITIAL-RHYME.

204. Musical tones (being ranged in series, set in rhythmic motion and regulated by rise and fall) constitute the melody of verse; their mutual relationship being a bond, first manifest to Feeling through the key—a special scale being appointed from the latter with the tones of this melodic series ranged upon separate grades.

205. Up to now, we have seen the poet engaged in the necessary attempt to render the communication of his poem to Feeling possible by **The Case of Modulation.** submitting organic speech, as his means of expression, to the treatment which consisted of removing from the details (which had been

collected from remote sources and compressed) all that was of irrelevant character, and then of introducing them to Feeling in a manner to exhibit them in as complete a relationship as possible, more particularly by means of rhyme.

206. The basis of this impulse was an instinctive knowledge of the general nature of human feeling, which grasps its object only in a state of unity including both the governing and subordinate elements, and which therefore treats the special emotion according to the nature of its class. This action of Feeling is accordingly so carried out that, whilst allowing itself to be determined by the opposites presented in the special emotion, it accepts them only according to the nature of the class by which they are reconciled; not according to the opposites themselves.

207. Intellect separates—but Feeling unites; by which is meant that Intellect takes the class and divides it off into the opposites which it includes; whilst Feeling, taking these opposites, unites them again into the class to which they belong. This expression of unity was in the end acquired by the poet most completely through his elevation of word-verse, which was panting for unity, into vocal melody; as the expression of the latter—besides being already of unified character—was unfailingly in accord with Feeling through being derived from tonal sounds as associated in a relationship instinctively accepted by the senses.

208. The key is that family belonging to the whole tone-species which is most compact and most closely related as regards its own members. Its true

relation to the entire tone-species moreover is exhibited to us at that point where, prompted by the inclination of its individual members, it shows an instinct to advance to a state of union with other keys.

209. In this respect we may aptly compare keys with old tribal families of the human race, the members belonging to which instinctively, but erroneously, considered themselves to be separate, and not ordinary members of the entire species; but in whom sexual love, as excited in the individual not by what was usual, but by a manifestation to which it was unaccustomed, overstepping the tribal boundary, concluded alliance with other families.

210. Unity of the entire human race was preached by Christianity, as in virtue of an ecstatic presentiment; and music, as the art which had derived its peculiar development therefrom, so absorbed this gospel as to form it into that sensuously ravishing communication with human feeling which is presented by the modern tonal language.

211. If we compare the primitive and patriarchal national melodies, as the peculiar family relics of special races, with the melody which we are now, as a result of the progress of music through Christian development, capable of producing, we find the characteristic feature of the former to be that the melody rarely leaves the given key; with which it has grown to be immovably entwined. On the other hand, and in the melody at our command, the capacity extends (as a result of harmonic modulation) to such an inconceivable degree of

variety that we can set up alliances between the principal key and those even which are most removed from it; so that in a movement of large dimensions the primitive relationship of all keys is introduced to our notice as if by the light of one special principal key.

212. The modern musician's head was so turned by this unlimited power of extension of keys and of their union one with another that, on becoming released from its fascination, he intentionally sought out these restricted tribal melodies in order to see whether he could make himself more intelligible by means of simplicity formed after their model. The search for what was subjected to primitive limitations exposes that peculiar weak side of our entire music; in which we appear, so to speak, as having reckoned without our host.

213. Music had suddenly upraised itself from the ground-tone of harmony. It had extended itself to such colossal and varied dimensions that at last the absolute musician could only lose courage upon finding himself wafting restlessly about with no object in view. Nothing could he see before him but an infinite waving sea of possibilities, whilst in himself he was conscious of no object capable of putting them to a definite use; which is like the Christian idea of universal humanity, also a mere wafting sentiment, and which lacked the foothold wherefrom to justify itself as a clearly demonstrated feeling—such foothold consisting only of the real human being.

214. Accordingly the musician was necessarily

brought to the verge of repenting of his extraordinary swimming power. He longed to return to those primitive homely and peaceful little bays where the coast on either side was near, and where the tranquil water flowed on in a given direction. He longed for that return for no other cause than that of the aimlessness which he had experienced in wandering about upon the high sea. Strictly speaking therefore it amounted to confessing himself possessed of a capability which he did not know how to use; it amounted in short to his longing for the poet.

215. This longing was clearly enounced by that most daring of all swimmers—Beethoven, who not only struck up the old patriarchal tune again, but expressed the poet's verse along with it. In reference to this latter case I have already, in another place, drawn attention to the exceptionally important situation in question; and I am now obliged to return to it again, on account of its having to serve us as a new foothold appertaining to the domain of experience.

216. I historically characterise the "patriarchal melody" by continuing so to name that which Beethoven strikes up in his Ninth Symphony; precisely as if he had at last found it out as the means of determining the Feeling. That patriarchal melody therefore which, at an earlier stage, I stated had not arisen from Schiller's poem, but had been rather invented separately and merely spread over it, is as totally restricted as to its motion in respect of relationship with other keys as

is the old National Song. It contains practically no modulation, and appears with a simplicity so marked by close adherence to one scale that the musician's object is unreservedly and clearly outspoken as one of return upon the historical source of music.

217. For absolute music this object is a necessity, on account of its not resting upon the basis of poetic art; for the musician, who wishes to make a clear communication to Feeling by tonal sounds exclusively, can only do so by reducing his endless powers and employing them upon a very limited scale. When Beethoven indited that melody it was as if he said :

That is the only way in which we absolute musicians can make what we have to say intelligible.

218. The course of progress in everything appertaining to humanity however is not a return to what is old, but a step forward; and reaction in everything is manifest as being never natural, but always artificial. Thus even Beethoven's reaction in this case to the patriarchal melody was, just as the melody itself, artificial. Moreover Beethoven's artistic object did not consist in the mere construction of this melody; and it is far more important that we should pay heed to the way in which, just for the moment, he intentionally lowers his power of melodic invention, in order to arrive at that natural foundation stage of music where he can find means of reaching out his hand to grasp that of the poet.

**Contrast  
of Old and  
New  
Melody.**

219. As he feels that, with this simple and restricted melody, the hand of the poet is in his own, he now steps boldly forward to the poem itself; snaping his work according to its spirit and form, and continually adopting bolder and more manifold tone-constructions, in order to cause these wonders to arise before us of which the poetising tone-language is capable, and of which we had never before dreamed—wonders such as :

Seid umschlungen millionen\*

also :

Ahnest du den Schöpfer Welt?

and, finally, that surely intelligible combination of the

Seid umschlungen

with the

Freude, schöner Götterfunken.

If now we compare the broad melodic structure shown in the musical treatment of the entire verse

Seid umschlungen

with the melody which the master, as it were, merely spread over the verse :

Freude, schöner Götterfunken

by means appertaining to absolute music, we arrive

\* For the particulars relating to these quotations, see Volume I. Chapter VII.

at a precise conception of the difference between what I called the "patriarchal melody" and that which, as the result of poetic intention, rises up as a natural growth from the word-verse.

220. The former setting was clearly stated in tone-relations of the most restricted kind, whilst the latter was enabled to extend the narrow relationships of the single key by allying it with other keys related in their turn; and this to an extent exhibiting the general and primitive relationship of tones. Not only was this done without becoming unintelligible, but it was only upon its being done that the whole became thoroughly intelligible to Feeling—the latter being securely led on till it broadened out into that which is endless and purely human.

221. The key of a melody is that which presents to Feeling the first view of the several tones comprised in it, in the bond of a mutual relationship. The incentive to broaden this close union by converting it into one which is richer and more extended proceeds from the poetic intention; depending upon the degree in which the latter has already in the speech-verse become condensed into one emotional situation—or, in other words, upon the special expression required for the individual principal notes which have been determined by the verse itself. These principal notes are, so to speak, those individual members of the family who, as youthful and still growing up, are casting their longings from out the customary surroundings of the family in the direction of an

unbridled independence; this being however an independence only to be gained by contact with some other individual lying outside the family bounds.

222. The independent overstepping of those family bounds is attained by the maiden only through love of that youth who, as the rising offspring of another family, draws her over them and to himself. Of this kind is also that tone which oversteps the family circle represented by its own key, and in doing so takes the character of one drawn to and determined by another one, in which it must now therefore pour itself out in accordance with the necessary law of love.

223. The leading-note, which exhibits an impulse to pass from one key to another, and which, by that very impulse, reveals its relation to another key can only be mentally conceived as actuated by the motive of love. The motive of love is that which drives any subject from itself, and that which constrains it to seek alliance with another. This motive can only accrue to the individual tone from a context which determines it as one of special character. The determining context of the melody however lies in the sensuous expression of the phrase of speech as already determined by its intellectual sense. A more strict investigation will show us that the same determining principle is here in force as that which, in initial rhyme, bound sensations together which were mutually remote.

224. Initial rhyme as we have seen, had already bound together and presented to the sense of hear-

**Modulation as Exponent of Initial-Rhyme.** ing roots of speech expressive of contrary sensations, such as "pleasure and pain," "weal and woe,"\* and had thus introduced them to Feeling as related in species. Musical modulation is now able to make such a binding together patent to Feeling in a far higher degree. If we select for example a line containing initial rhymes of similar emotional character, such as :

Life's delight is love, †

the musician would in this case feel no incentive to modulate from the key originally chosen; but would fix the rise and fall of musical tone as satisfying the Feeling without any change of key because, in the roots which are initially rhymed, a similar sensation is already disclosed to the sense of hearing.

225. If however we select on the other hand a line containing mixed sensations—such "Love's passion of pleasure and pain" ‡—the musician in

\* The examples given in the original are: "Lust und Leid"; "Wohl und Weh"; of which the alliterative principle is preserved in the above translation—though with identity of the applied letter in the last instance only, for the reason that identity in the first case does not appear to be available in English. Alliterations exist however in plenty, offering differences of meaning not amounting to direct opposites. Of these, that of Shakespeare in the "Tempest" (Act II, Scene 1) may be offered as a fair example; where Gonzola says :

"How lush and lusty the grass looks."

(Translator.)

† "Liebe giebt Lust zum Leben"—literally, "Love gives pleasure to life."

‡ "Die Liebe bringt Lust und Leid" (see also par. 139).

this case, considering that the initial rhyme binds together two contradictory sensations, would feel himself impelled to modulate from the original key which was found suitable to the first sensation into another key deemed suitable to the second sensation, this suitability being decided by the relation of the second to the first sensation.

226. The word "Lust" (delight) which, as the extreme elevation of the first sensation, seems to press onward towards the second would, in this phrase, have to receive an accentuation quite different from that given to it in the line :

Life's delight is love ;

as the tone here sung to the word "Lust" (delight) would, instinctively, become the determinative leading note ; which, of necessity, presses forward into the other key in which the word "Leid" (pain) would have to be expressed. In this situation towards one another, "Lust und Leid" (pleasure and pain) would constitute the statement of a special sensation ; the peculiarity of which would lie at the point of representation of two contradictory sensations, conditioning and belonging to one another, mutually and hence appearing as really related—a statement which is only rendered possible in music by its faculty of harmonic modulation ; that being the means by which it exercises a compulsory binding force upon the sensuous feeling and being also a power possessed by no other art.

227. But let us now see in the next place how musical modulation, jointly with the contents of the

verse, is enabled to lead back to the first sensation. We will take the line :

Die Liebe bringt Lust und Leid

and follow this by a second, thus :

Doch in ihr Weh auch webt sie Wonnen.\*

228. In this case the note for "webt" (weaves) would become one leading into the first key; for the **Modulation as a Musical Force.** reason that, at this point, the second sensation returns again to the first, now enriched. This return could only be effected by the poet representing it to the sensuous appreciation of Feeling in initial rhyme as a stepping forward from the sensation of "Weh" (woe) into that of "Wonnen" (here replaced by the word "wonders"); which however should by no means imply closing with the species of sensation associated with the word "Liebe" (love).

229. But here we have the very thing which makes the musician most completely intelligible; because he quite obviously goes back to the first key, thus indicating the whole sensation of the species by that means and with certainty. This was not

\* An English setting capable of illustrating all the various points here under discussion is beset by considerable difficulty; for we have not only faithfully to exhibit the two alliterations, but also to confine ourselves to monosyllabic terms (in all but one case); and, finally, to contrast the ideas in exactly the same collocation. Perhaps, under all the circumstances, the following may be allowed to serve:

" True love doth *lighten* loss ;  
For 'tis from *woe* she *weaves* her *wonders*."

(Translator.)

possible to the poet, through his being obliged to change the root initial sound for the initial rhyme.\*

230. The point is that, by the *sense* of both lines, the poet indicated the species of sensation required; and by thus stipulating for its realisation, he determined the procedure of the realising musician. The justification for this procedure which, in the absence of the conditions referred to would seem to us arbitrary and unintelligible, is derived therefore by the musician from the intention of the poet; an intention the statement of which the poet could only realise by the merest indication, and at most as to fragments of it by the approximation yielded in initial rhyme. Its full realisation on the other hand was possible only to the musician; whose power expressly lay in applying the primitive mutual relationship of keys to the delivery of an announcement to Feeling, completely characterised by unity, as describing sensations originally one in character.

231. The easiest way to gather an idea of how immeasurably great this power is, is to think of the sense of both the lines referred to above as more definitely stated; so that, between departure from the first sensation and the return which takes place already in the second line, an extended succession of intervening lines would have expressed the most manifold elevation and mixture of intermediate

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\* In other words, he had to change from "l" as in "Liebe, Lust, Leid" (love, light, loss) to the "w" in "Weh, Webt, Wonne" (woe, weaves, wonders). (Translator.)

sensations—some of them of strengthening, others of reconciling, character; and all this continuing until the final return of the principal sensation.

232. In order to realise the poetic intention musical modulation would here have to pass into the most varied keys and back again. All **Effect of** the keys thus taken in course of modula-  
**Modulative** tion would appear however as in strict  
**Wealth.** family relationship to that original key upon which depends the special light which those other keys are enabled to throw upon the whole expression—and the capacity for affording which they first, in a certain sense, derived from the original key.

233. As foundation of the sensation struck at, the principal key would disclose in itself its family relationship with other keys; and accordingly thus state the determining sensation, by means of the expression during its utterance. The degree of height, as well as the extension of this expression would provide that nothing but what was related to that sensation could, for the duration of its utterance, determine our feeling. This one emotion would now, on account of its more elevated and extended expression, engage our entire capacity for feeling; and this one sensation would therefore be raised to the condition of being in the highest sense comprehensive, purely human and unfailingly intelligible.

234. Assuming what is here indicated to be the *period* (in both the musical and poetical senses) we may, by taking the period as it determines itself musically according to a principal key, particularise, in passing, that Art-work to be the most

perfect in regard to expression in which many such periods are represented; and in which they are presented in a state of such fullness as to follow naturally one from the other to the realisation of one grand poetical intention—gradually unfolding to a rich collective announcement, in which the nature of Man is represented to Feeling in one decisive main direction and in the surest and most intelligible way. By this is meant that it should proceed in a direction embracing human nature in its entirety, just as a principal key enables us by itself to grasp the entirety of keys.

235. This art-work is the finished drama; in which that comprehensive direction taken by human nature is made evident in a coherent and well-regulated succession of emotional situations, containing such strength, and being able so to convince Feeling, that the action—considered as a necessary and infallible utterance of the emotions of the situation when raised into a comprehensive general motive—may proceed out of this wealth of conditions, as the situation which is finally instinctively demanded, and accordingly well understood.

236. Before proceeding to any further consideration of the drama, as viewed from the standpoint of the poetical musical and melodic period, and as having to grow out of the mutually-conditioning development of many such periods, we must first of all strictly define that special situation, which, by power of pure music, governs also the single periods according to their emotional expression; and which is also destined to place at our disposition that binding medium through the peculiar help of which

alone we shall find the finished drama rendered possible.

This medium will accrue to us at the point represented by what I have already called the vertical extension of Harmony—the point, that is, where it rises up from its root; providing that we grant to Harmony itself the possibility of a full and sympathetic co-operation in the entire work of art.

## CHAPTER IV.

### EPITOME.

#### THE ORCHESTRA IN ILLUSTRATION OF THE POET'S INTENTION.

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## CHAPTER IV.

### THE ORCHESTRA IN ILLUSTRATION OF THE POET'S INTENTION.

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#### THE MUTUAL RELATIONS OF MELODY AND HARMONY.

237. WE have up to now referred to the conditions affecting the melodic step from one key to another as lying within the poetic intention, so far as the latter's emotional contents have been disclosed. By this reference we proved that the inciting cause for melodic movement (assuming this to be intended to be justified to Feeling) could only proceed from the same intention. That which the poet has to thank for this necessary advance having been rendered possible is not articulate speech, but beyond all question the tonal language. It is Harmony, as that most intimate element of music which, being subject to the poetic intention only to the extent involved by being the outstanding womanly element, pours itself out on behalf of that intention to its realisation and redemption. For this it is which, as the bearing-element, takes up the poetic

intention only as a fructifying seed in order that its womanly organism may form it, according to the conditions of its own existence, into a finished manifestation.

238. Harmony is a separate and individual organism which does not in any sense produce, but only bears. It has received from the poet the fructifying seed which it ripens into fruit and forms in accordance with its own individual capabilities.

239. Melody, as it appears from the upper surface of harmony, and in respect of its decisively pure musical expression, is subject only to the harmonic ground-work, as taken in the sense of rising from its root; so that the aspect assumed by melody becomes that of a horizontal series attached to the harmonic ground-work by a perpendicular chain. This chain is the harmonic chord, which assumes the character of a vertical series of closely related tones by proceeding from the ground-tone in the direction of the upper surface of the harmony. The compound of tonal sound produced by this chord imparts to the tone which lies at its melodic surface a peculiar significance, in virtue of which it is employed as uniquely indicating those situations of the expression which are of decisive character.

240. In the same way that the chord, as determined by its ground-tone, imparts this peculiar significance to the melodic note (for the melodic expression of a given note has quite another meaning if a bass of different relation to it is substituted) each transition of the melody from one key to another is likewise to be determined only by those

**The Tonal  
Product of  
Melody and  
Harmony.**

changes of the ground-note by which the leading note\* of the harmony, as such, is called forth. The presence of this ground-tone, and of the chord formed upon it, is indispensable to feeling, which is obliged to secure an impression of the melody according to the peculiar significance alluded to. The presence of the ground-harmony however amounts to the melodic note becoming a compound tonal sound.† This compound tonal sound, consisting of harmony and melody simultaneously is what first completely convinces Feeling of the melody's emotional contents; for these had previously, for lack of it, left something which Feeling could not well define. The latter can however only be determined quickly, and without intermediary, to instinctive sympathy by the fullest definitiveness of all situations of the expression—a definitiveness which may be stated as consisting of absolute com-

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\* It is possible that Wagner's perfectly correct application of the term "leading-note" may appear at first vague to English musicians, accustomed to exclusive use of the term in connection with the diatonic major seventh. They may be advised therefore to accept the word "leading" in this case precisely as in the phrase "leading motive," where the power of suggestion implied is taken as general; or, at least, only restricted to special cases as they occur in course of a manifold application. It is in this way that Wagner calls the "leading-note" of the harmony that note which shows itself, according to the degree of expression in view, as having a strong tendency (or, at all events, an inclination) to modulate; and which *leads* or suggests to the melody accordingly. (Translator.)

† "Die Gegenwart der Grundharmonie heisst aber: *Miterklingen* derselben."

munication to the senses of all necessary situations in which Feeling is liable to be placed.

241. The sense of hearing therefore strictly requires the addition of this tonal product, consisting of melody with harmony combined; for it is the means whereby that sense was first enabled completely to fulfil, and accordingly satisfactorily to possess, its own capacity for sensuous impressions. The tonal product in question is therefore that which also enables the same sense to turn to the melody with that composure which necessarily attends the assumption of melodic expression having been well provided for.

242. The tonal product of melody and harmony combined is therefore not a hindrance but, on the contrary, the one great facility for the understanding of the sense of hearing. Only when harmony could not be stated as melody—when for example the surface-melody did not receive justification either from dance-rhythm or word-verse, so that being bereft of this exclusive condition for appearing before Feeling, it could only become a mere accidental upper chord-surface resulting from arbitrary changes of the bass—then, and then only, could Feeling be disturbed. This would be through its being deprived (as the consequence of such a naked statement of the harmony) of any determinative foot-hold, and through harmony being then unable to do more than introduce to Feeling stimulations without object, and therefore without any means of satisfying what had been thus stimulated.

243. Our modern music has to a certain degree

developed from simple harmony. It has determined itself arbitrarily, according to the endless fullness of possibilities which presented themselves before it, as a result of changes of the ground-bass and the chords to which they give rise. To the same extent as it maintained a devotion to this origin, it produced upon Feeling an effect of merely deafening or confusing character; so that its various achievements in this direction have administered only to a sort of intellectual musical luxuriation, in which our artists themselves have indulged, but in which the musically uneducated layman has had no share. The latter, in the event of his not affecting the possession of any musical knowledge, concerned himself only with the melody; and even that in its narrowest sense, as relating to the purely sensuous\* charm of the vocal organ by which it was brought before him. Meanwhile his cry to the absolute musician was:

I do not understand your music; it is too learned for me.

211 As against all this and wherever that kind of harmony is concerned which fulfils the conditions of a pure musical foundation or one simultaneously sounding with the poetic melody, the question is altogether not about any "understanding"—in the sense in which it is now *understood* by the musical pedant, and *not* "understood" by the layman. The attention of Feeling must not, upon the rendering of

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\* I may remind the reader of the castrato and the knife. (Original note.) See also Volume I, Chapter III. (Translator.)

melody in any way be allowed to lean upon the effectiveness of harmony, merely *as* harmony. For as the harmony even though silent\* would still govern the characteristic expression of the melody (the only effect of such silence being to render its comprehension immeasurably more difficult—so difficult in fact as to cause us to leave it to the musical pedant exclusively to make out), the combined tonal product resulting, when the harmony is added, makes all abstractions and diversions on the part of the musical understanding quite unnecessary.

The musical emotional contents of the melody are now instinctively recognised, they can be grasped without any trouble besides being quickly and intelligibly introduced to Feeling.

245. If the musician has hitherto constructed music, so to speak, out of harmony, the tone-poet for his part will now add to melody (subject to verse-conditions) the feature of simultaneous harmony; in the sense of its being that further necessary and purely musical condition which is inherent to it—and as being merely added for the purpose of making it speedily appreciable. In the melody of the poet's verse there was already a contained harmony, though only of a kind as it were unspoken. Unheeded, the verse seemed to ask for the express

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\* It may be admitted that the idea of harmony which is *silent* governing the characteristic expression of a melody is liable to appear strange to the ordinary reader. The term "silent," however, merely indicates that the actual chords are not present. It does not exclude the conception of their influence being still clearly felt in the melodic series. (Translator.)

significance of tonal sound, the poet thus stipulating for his own melody.

246. That express significance of tonal sound which the poet had in ear though unconscious of its nature was already the harmonic utterance, to the extent of being recognisable as the fulfilment of a condition; but it was an utterance which, for the poet, was only one of thought—and not one yet made sensuously appreciable. It is with the senses (as with the directly receiving organs of Feeling) that he must communicate, to his own redemption; and to them therefore must he also introduce the melodic utterance of harmony as combined with the harmonic conditions of that utterance—for no organic artwork can be accepted as such which does not at one and the same time communicate to us, as equally contained within itself, both the governing and the subordinate; thus commending them equally to our distinct appreciation.

247. Up to the present time harmonic conditions have been prescribed by absolute music, and should the poet through the melody of his verse communicate only what is subject to those conditions he will continue to make himself just as unintelligible; and this will last until he makes complete appeal to the sense of hearing—an appeal based upon the harmonic conditions of that sole kind of melody which is the justification of the verse of speech.

## THE MUTUAL RELATIONS OF POET AND MUSICIAN.

248. Harmony however could only be invented by the musician, and not by the poet. The kind of melody which we have seen discovered by the poet as an emanation of speech-verse was therefore one rather *re*-covered than *dis*-covered by him.\* The conditions contributing to this kind of musical melody must have already been there or the poet could not have found it so readily available for his purpose.

249. The musician had already brought this kind of melody under the control of his own peculiar powers before the poet could apply it to his own redemption. He introduced it to the poet as one justified by its harmony, for none but the melody rendered possible by these essentials of modern music can redeem the poet's intention or either excite or satisfy his impulse.

250. In this matter the poet and musician resemble two wanderers who start from a certain point, in order, from thence, without stopping and always straight ahead, to proceed in opposite directions. At the opposite point of the earth they meet one another again, each one having travelled over half the planet. They talk matters over, when each one

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\* "Eine von ihm mehr *ge*-fundene als *er*-fundene." Wagner's sympathy with alliteration sufficiently explains his propensity to this somewhat witty form of expression; instances of which frequently occur, and, as the reader may have observed, are always in favour of precision. (Translator.)

tells the other what he has seen and found. The poet narrates of the plains and the fields, of the mountains and the valleys, as well as of the beasts which he encountered in the course of his far-off wanderings across the continents.

251. The musician, whose travels had taken him across the seas, starts telling of the wonders of that ocean upon which he, many a time, had been in danger of sinking, and the depth of which, as well as the horrible forms which it contained, fill him with an exuberance of horror. A mutual emotion results from these accounts, each wanderer now becoming seized with an irresistible desire to make acquaintance for himself of what he has so far not actually seen, in order to convert the impression caused by description and imagination into a real experience.

252. They therefore separate once more for the purpose of allowing each one to complete his journey round the world. At last they meet one another again at the point from which they first started; and, now that the poet has plodded through the seas, and that the musician has explored the continents, they separate no more, because both now *know* the earth—what they had previously imagined as formed in such and such a way according to a mere dreamy presentiment having since been revealed to them in its reality. They are now one by reason of one knowing and feeling what the other knows and feels. The poet is musician and the musician poet, both together constituting the complete artistic human being.

253. The conversation which took place between the poet and musician upon the occasion of their first coming together, after travel of the first hemisphere, stands for the kind of melody which we have now in view; or that of which the utterance came from the poet's most inner longing, but of which the actual manifestation depended upon the musician's experience. At shaking hands upon the occasion of the second parting, each one of them had only in imagination that of which he had as yet not made the actual experience, and it was precisely for the sake of obtaining this convincing experience that they separated anew.

254. Let us next consider how the poet makes himself master of the musician's experience, and how he now makes the same experience himself, though under guidance of the advice of the musician; who, having already boldly navigated the seas and found his way back to the mainland, gives him precise directions as to the course to take. We shall observe that upon making the second journey the poet becomes just the same as the musician proves to be upon completion of the travel indicated to him beforehand by the poet, so that the two journeys taken together may be regarded as entirely the same.

255. Upon the poet now betaking himself to the forbidding distances presented by harmony, in order thereby to acquire proof of the melody which the musician had merely "described," he discovers those regions to be no longer of pathless desert

**The Poet's  
Problem  
Solved by  
the  
Orchestra.**

character. To his delight, on the contrary, he finds the ship which the previous navigator had constructed for himself, and which is constituted upon a plan marvellously venturous, exceptionally new and endlessly refined, although of giantlike strength. Upon this he accordingly embarks in order to set out securely upon his passage through the waves.

256. The musician had taught him how to seize and regulate the helm, and the management alike of the sails and all the strangely ingenious contrivances necessary for security of passage through wind and storm. At the helm of this ship, thus proudly sailing through the waves, the poet (who had previously toiled to measure mountain and valley step by step) becomes delightfully conscious of the all-embracing power of man. From his lofty station upon its deck the seething waves in all their might appear to him simply as trusty willing bearers of his noble destiny—the destiny of his poetic aim. This ship is the powerful instrument rendering all things possible to his most ambitious and fervent desire, and his thankful ardent love goes forth to the musician who, having contrived it to battle with the stormy sea, now gives it over to his hand. For the ship which thus securely bears him is lord of the endless flood of harmony—it is the Orchestra.

## POLYPHONY AND THE ASSERTION OF INDIVIDUALITY.

257. Harmony in itself is but a product of thought, and one first rendered actually perceptible by the senses as polyphony—or to be more precise as “polyphonic Symphony.”\* Symphony is firstly and naturally presented by the combined sound and harmonic effect of a polyphonic mass of tones of similar character.

258. The most natural polyphonic tone-product is that produced by human voices; as exhibited by human beings possessed of the vocal gift, according to sex, age and individual peculiarity, in many varieties of compass and tone-colour—and who, by means of harmonic simultaneous action of these individualities, become the most natural exponents of this “polyphonic symphony.”

259. It was the Christian religious lyric which first revealed this symphony to us as one in which the voice of collective humanity aptly appeared; this being in expression of a feeling not having for its object the desire of the individual in the sense of proceeding from a single personality, but rather of that individual desire as endlessly strengthened by

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\* The conventional use of the word symphony (in designation of orchestral works written in symphonic form) is liable to obscure this passage, in which Wagner uses the term in its purely etymological sense. The expression “polyphonic symphony,” as above applied, means therefore merely the result of *many* voices engaged in *simultaneous* tonal utterance. (Translator.)

association and by collective expression of the same longing on the part of a community which was beset by equal needs. This desire was the longing for redemption in God; and in imagination it stood for the extreme potency with which the single individual's desire was endowed, because of the latter being as it were emboldened at finding its power (which was as nothing by itself) joined to the equal longing as well as harmoniously dissolved into the cry of a whole community. It thus seemed to draw from the combined capacity of many similar voices the power which was naturally absent from a single personality of no value by itself.

260. In course of the development of Christian humanity however the secret of this longing\* was obliged to become disclosed, and it turned out to be one which was purely individual and personal. As thus individual and personal, man does not however base his longing upon God. On the contrary he substantialises the object of his desire by changing it from one which is imaginative into one of which the acquisition and enjoyment are for him to be rendered practically possible. When the purely religious spirit of Christendom died out, there also disappeared the necessity of all significance for polyphonic church-song, as well as for the special form which its manifestation had assumed.

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\* The longing, that is, of the individual—in its condition of having derived increased potency from its association with the similar longing of collective humanity. (Translator.)

261. Counterpoint as the first disturbance of that pure individuality which required to be ever more clearly expressed, began to gnaw at the simple symphonic vocal fabric with its sharp corroding teeth; thus transforming it more and more evidently into an artistic tone-product made up of individual statements, inwardly disagreeing, and often troublesome—even merely to sustain.

262. Finally, in the Opera the individual broke away from vocal union altogether, in order to free its purely personal utterance from all association and restraint. Thus whenever dramatic characters in Opera happened to engage in polyphonic song they did so either, as in usual opera style, by a sensuous elaboration of the individual expression or, as in real dramatic style, through the single personages having been enabled by means of consummate art to display themselves both simultaneously and with continued assertion of their own characteristics.

263. Should we now take a fixed view of the drama of the Future, as we must needs imagine it to ourselves in realisation of the poetic intention thus defined, we shall perceive that it never provides for the exhibition of individualities sufficiently subordinate in their reference to the drama to allow of their being applied to the object of making the harmonic progressions clear by polyphonic means merely through concerted participation with the melody of the leading characters.

264. The result of compression and strengthen-

ing of both motives and action is that participators in the action can now only be conceived whose necessary individual utterance is such as to exercise some reliably decisive influence upon it; by such personalities being meant—those who, in their turn, require polyphonic and concerted support in the musical enunciation of their own individuality, or in other words in the attainment of an absolutely clear statement of their melody. We cannot in any way conceive of participators in the action who serve merely for the harmonic justification of the melody of some other person, excepting in a few rare cases which are fully justified as being necessary to a complete understanding.

265. Even the chorus as hitherto applied in Opera will have to disappear from our drama in the sense there given to it even in the most favourable cases; for this chorus also possesses a living convincing effectiveness in the drama only when the mass-like character of its announcement has been taken away. A mass can never interest, but merely startles us; and only individualities which are precisely distinguishable can engage our sympathy. Even with the more numerous surrounding which in certain cases becomes necessary, to impart to it the character of individual sympathy with the motives and actions of the drama is ever the poet's necessary care. Everywhere he strives for the clearest intelligibility of his arrangement—his plan being to cover up nothing but to cause everything to be disclosed.

266. He desires to unfold the entire living organ-

ism of a human action to the feeling with which he communicates; an end which he obtains only by introducing this organism to it everywhere by means of the warmest and most independently active manifestation on its own part. The human surrounding of a dramatic action is bound to appear to us as if this one action, as well as the person comprised in it, were only represented to us as towering above surroundings on account of their combination with those surroundings being exhibited to us precisely from that side which is turned towards the spectator; and as illuminated by the special light now falling from that side.

267. Our feeling with this surrounding must, however, be so definite as to be incapable of being infringed upon by the suggestion that an action and its surrounding would be of entirely the same strength and would evoke the same capacity for emotion on the part of the spectator; though presented to us as if we were looking at the scene exhibited from another side, and as illuminated by a different light. The surroundings, that is to say, must so present themselves to our feeling that to each of their components, and under circumstances differing from those now exclusively defined, we are able to allot a capacity for motives and actions awakening our sympathy; in the same degree as those actually engaging our attention for the moment.

268. That which the poet places in the background is retired to that situation only from consideration for the point of view of the spectator;

who would not be able to survey an action so copiously subdivided, and to whom on that account the poet turns only that physiognomy of the object he desires to represent which can be most readily understood. To convert the surroundings into an exclusively lyric situation he would be obliged to degrade the latter, as appertaining to the dramatic work; and this proceeding would necessarily, at the same time, degrade Lyric itself by assigning to it an entirely false position in drama.

269. The lyric outflow in the drama of the future, as the work of the poet which communicates from

**The Musician's Problem Solved by the Orchestra.** mind to feeling, must proceed naturally, from motives compressed before our observation; and not be either entered upon in the first place or allowed to extend itself with entire absence of motive. The poet of this kind of drama will not advance from Feeling to what is required for its justification; but will present us with the feeling itself, after it has been already justified by the understanding. This justification, which is enacted under the observation of Feeling itself, consists of what the acting character *wills* passing over into what he instinctively and necessarily *must*: the latter being equivalent to what he *can*. The situation presented by the realisation of what he *will* through what he instinctively *must* into what he *can* exhibits the lyric outflow in its supreme strength as an ultimate outcome in the form of deed.

270. The lyric situation has, therefore, to grow out of the drama: in the sense of standing to it in the relation of a necessary consequence. The dra-

matic surrounding, accordingly, cannot unconditionally appear in the outward form of lyric as it did in our opera; but must first become elevated to the lyric level. This must, in fact, be done by its participation in the action by which it proposes to convince us; and not by presenting itself as a lyric mass, but as a clearly distinguishable association of independent individualities.

271. Neither the so-called Chorus nor the principal acting characters, therefore, are to be applied by the poet as musically concerted tone-products for the purpose of making evident those harmonic progressions upon which the melody depends. In that perfection of the lyric outflow which is presented by a fully regulated participation of all the acting characters, as well as of their surrounding in an expression of feeling common to all of them consists the only polyphonic vocal mass offering itself to the tone-poet as capable of being transferred to the use of making the harmonic progressions evident.

272. Even in this case, however, it will remain the tone-poet's bounden duty not to allow the participation of individual dramatic characters in the general outpour of feeling to be manifest as a mere harmonic support of the melody. On the contrary, he must cause the individuality of each participant to be made recognisable as a definite, as well as melodic, utterance; and this, moreover, in the same kind of harmonic tone-combination.

273. This is precisely where his highest power, as considered from the standpoint of our musical art, and in accordance with his gifts, will be put to

proof. That same standpoint of our independently developed musical art places in his hand however also that immeasurably capable medium for rendering the harmony evident—that medium which not only possesses the capability of satisfying pure necessity, but at the same time, that of itself giving such character to the melody as was altogether denied to the concerted vocal mass.

That medium is none other than :

#### THE ORCHESTRA.

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#### GENERAL CONSIDERATIONS CONCERNING THE ORCHESTRA.

274. We have now to consider the orchestra not only as that which governs the flood of harmony (as I have already described it) but as the flood of harmony which is itself governed. In the orchestra harmony, as the element upon which melody depends, is required to emerge from the situation of making this dependence of melody manifest and to pass into that of becoming a characteristic and highly co-operative medium for realisation of the poetic intention.

275. In the orchestra, accordingly, plain harmony changes from being something merely thought-out by the poet for the sake of harmony alone, and from being unable to be realised in drama on account of association with the equal vocal tone-masses in which the melody appears, into some-

**Orchestral-  
Harmony  
Vertical  
and  
Horizontal.**

thing real; as well as into so special a means for rendering everything possible that, by its help, the finished drama may be truly said to be first capable of being brought within the poet's power.

276. The orchestra is the thought of harmony made actual by supreme mobility of the most living character. It is the compression of the vertical chord's components into their own individual statement of those inclinations which stand in mutual relation; this statement proceeding in a horizontal direction and leading in its course to the exertion of the power of motion possessed by these components with an entire freedom, the power of motion thus exercised being imparted to the orchestra by dance-rhythm, its creator.\*

277. In the first place we have to consider the important fact of the orchestra being totally distinct and different from the vocal tone-mass, not only in its capacity for expression, but emphatically in respect of tone colour. Musical instruments, as it were, echo the human voice; though their constitution only enables us to recognise the vowel as resolved into musical tone, and fails to reproduce the consonant by means of which it becomes formed into a word.

278. In this distinction from the spoken word

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\* In this as in many other passages technical terminology of the one language is obliged to pass into corresponding technical terminology of the other at the cost of slight amplifications of the original; to which the only alternative would be a risk—or rather a certainty—of the meaning not being realised by the practical musician. (Translator.)

instrumental tone is like the primitive open sound of human speech; which, after compression by consonants into the real vowels, becomes (by dint of combinations having the vernacular in view) a special language, and one in which an emotional relation with real human speech is retained without any relation of an intellectual character. This pure tonal language as detached from the spoken word, or as remaining widely distinct from the consonantal development of our ordinary speech, having now in its turn acquired a special individual peculiarity from the separate character of the instruments forming its exclusive means of utterance, and by means of what may be called the consonantal traits of their tone, is determined in a manner similar to that in which articulate speech was determined by the auxiliary consonant.

279. We might compare the defining influence exercised by a musical instrument upon the peculiar effect of the notes it has to utter with the consonantal rootlike commencing-sound of speech, as representing, in respect of all the notes of which it is capable, an initial rhyme of binding character. The relation of the instruments among themselves would accordingly allow of being very easily determined by the similarity of this commencing sound; and according to whether the latter announced itself, so to speak, as a harder or softer pronunciation of the similar consonant originally appertaining to them in common.

280. As a matter of fact, we possess instrumental groups having the special property of an original

and equal commencing sound in common; and which divide according to different members of the same family in just the same way as for example the consonants

P, B and V\*

in word speech. Moreover just as in the case of V we again meet with a resemblance to F, so there is a relation of instrumental groups which might easily be ascertained to be of far-reaching extent; and which if organised with precision (say by characteristic applications of the individual members, whether combined in respect of similarity or difference) would introduce the orchestra to us as possessed of a far greater amount of individual speech-power than is the case at the present time; for it is still not anything like sufficiently known in respect of its "senseful"† properties.

281. The recognition of this fact can however only dawn upon us if we depute to the orchestra in drama a more integral participation than that hitherto prevailing; which has mostly consisted of using it as a mere luxurious adornment. The separate nature of the orchestral capacity for tonal language follows of necessity from its sensuous peculiarity; a subject which we reserve for treatment in concluding our dissertation upon the effectiveness of the orchestra.

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\* Wagner used the letter w in illustration; which naturally applies to German only. (Translator.)

† See par. 106 (foot-note).

282. In order to ensure the necessary preparation for this however it is desirable for the moment, and before all else, to place one fact beyond all doubt; viz. :

The absolute distinction between the character of the orchestra's purely sensuous utterance and that of the equally sensuous utterance of the vocal tone-mass.

283. The orchestra is just as different from this vocal tone-mass as the instrumental consonant, mentioned just now, is different from the speech-consonant; and, accordingly, as is the intoned open sound respectively either governed or decided by them.

284. The consonant of the instrument defines each producible tone once for all. The vocal tone of speech on the other hand, even by merely changing the commencing-sound, acquires a continually differing and endlessly variegated tint; rendering the voice of speech as a tone-medium the richest and most complete of all—by which is meant that which possesses the highest organic equipment—so that in comparison with it the most manifold mixture of orchestral colour possible to think of must appear poor. This is an experience which, anyhow, those cannot make who hear the human voice applied by our modern singers who reject all consonants; and who by retention of favourite vowels in imitation of the orchestral instrument accordingly treat this voice in its turn as a mere instrument; producing for

**The  
Orchestral  
and Vocal  
Elements.**

example duets between a soprano and clarinet, or between a wald horn and a tenor.

285. If we wish to leave quite out of attention that the singer whom *we* mean is a man engaged in artistic representation of the human being, and that the artistic outflow of his feeling is regulated by the supreme necessity of humanising his thought—even in that case the purely sensuous statement given to his articulate and vocal tone, in its endlessly individual variety, and as it proceeds from the characteristic interchange of vowels and consonants, would already not only represent itself as a tone-medium of far greater richness than the orchestral instrument, but also as one entirely distinct therefrom; and this distinction of the sensuous tone-medium also defines once for all the entire situation which the orchestra has to take up towards the representing singer.

286. The orchestra has first of all to announce the key, the melody and the characteristic delivery of the singer following in order, as well-  
**The Com-**  
**bination of** conditioned and justified from the inner  
**Elements.** domain of musical harmony. This capability the orchestra acquires as a subordinate harmonic tone-body detached from vocal tone, as participating in the melody of the singer voluntarily, and as independently justified for the sake of its own manifestation; but not however as the result of any attempt actually to mix with the vocal tone. If we cause a melody sung by the human speech-voice to be so accompanied by instruments that the essential ingredient of harmony which lies in the

intervals of the melody remains absent from the harmonic body of the instrumental accompaniment, and, as it were, to be completed by the melody of the singing voice, we shall instantly perceive that the harmony is quite incomplete and the melody thereby not even completely justified harmonically; because our hearing instinctively perceives the human voice in its great distinction from the sensuous tone-colour of the instrument as separate from the latter, and accordingly receives merely two different situations; that is to say, one harmonic incompletely justified melody, and one defective harmonic accompaniment.

287. This extremely important perception, the consistency of which is still disregarded, is capable of explaining to us a great portion of the ineffectiveness of our opera-melody as it has hitherto prevailed; as well as of instructing us respecting the manifold mistakes into which we have fallen respecting the formation of song-melody as towards the orchestra.

This is moreover the place at which this instruction may properly be introduced.

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#### THE ORCHESTRA'S POSITION IN OPERA.

288. Absolute melody, as we have applied it in the Opera up to now (and which in default of its being properly conditioned we construct as a word-verse necessarily forming itself to melody from

pure musical measurement and in imitation of our old acquaintances—folk-tunes and dance-melody) was ever of a kind, when closely scrutinised, to be described as one translated from instruments to song.

289. By an instinctive error we have in this matter always thought of the human voice as an orchestral instrument, merely to be regarded in a special way as such, and so woven in with orchestral accompaniment. This weaving happened sometimes in the manner already exemplified (the human voice being then applied as an essential ingredient of the instrumental harmony); sometimes however also in such a way that the instrumental accompaniment delivered itself simultaneously with the harmonically completing melody, whereby in any case the orchestra was isolated as one intelligible entity.

290. In this isolation however the character of the melody was also, and at the same time, revealed as one peculiar to instrumental music.

**Voice as Instrument in "Absolute" Melody.** Through the complete absorption of the melody by the orchestra which had been found necessary the musician recognised that it was one which could only be completely justified harmonically by the absolutely homogeneous tone-mass, as well as one only capable of intelligible delivery by the same means. In the delivery of the melody by this isolated and separately complete body of harmonic and melodic tone the song-voice fundamentally appeared as quite superfluous, and as endowing it

with an unnatural and distortive second head. The listener felt the falsity of this relation quite instinctively; for he could not understand the melody of the singer until it came to his hearing sense delivered by instruments alone and when it thus became free from the changing speech-vowels and consonants which to this kind of melody were only an obstruction calculated to disturb him in grasping it.

291. The fact is that our most favourite operamelodies were only really understood by the public when brought to their hearing by the orchestra, as at concerts and military parades, or where they were performed upon some harmonic instrument; and that people only became familiar with them upon afterwards finding themselves able to sing them without words. This widely known circumstance ought long since to have enlightened us with regard to the entirely false constitution of vocal melody in the opera.

292. This melody was only a vocal melody so far as it related to the quality of mere instrumental delivery possessed by the human voice—a quality in the development of which it was placed at a considerable disadvantage by the vowels and consonants of the speech-verse; and on account of the latter it also followed that vocal art took the development which we nowadays see exemplified in the height which has been attained by the modern opera-singer's disregard of speech.

293. It was however when earnest composers strove for the characteristic announcement of

**Opera under  
"Absolute"  
Musical  
Conditions.** dramatic melody that this falsity of relation between the tone-colour of the orchestra and the human voice appeared in the foreground in the most striking way. Whilst they instinctively combined to have in mind (as the only bond for pure musical intelligibility of their motives) merely that instrumental melody which was just now indicated, they sought its specially sensuous expression by clear definition of it in an instrumental accompaniment which was uncommonly artificial and harmonically and rhythmically accentuated from word to word and from note to note. They arrived thus at the completion of music-periods in which, just as carefully as the instrumental accompaniment was woven in with the motives of the human voice, this voice announced itself, as towards the instinctively separating ear, in the sense of yielding an uncatchable melody; the conditions for understanding which lay in an accompaniment presenting in its turn the effect of remaining instinctively detached from the voice, and of being one which, in itself, so far as the sense of hearing was concerned, was an unexplainable chaos.

294. The fundamental mistake in all this was, consequently, twofold. Firstly, there was the mistaking of the determining nature of the poetic song-melody; this being introduced as absolute melody by instrumental music. And secondly there was the mistaking of the complete distinction

of tone-colour\* of the human voice from that of an orchestral instrument; with which the human voice had been combined for purely musical requirements.

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VERSE-MELODY AND THE ORCHESTRA.

295. If it now behoves us to describe the special character of vocal melody in detail, this is with the view of again setting it before ourselves in respect both of mental and physical perception; as arising from, and being subject to, the conditions of word-verse. As regards mental perception, its origin lies in the nature of the poetical intention, which is striving to reach the intellect through Feeling; and, as regards physical perception, it lies in the intellect's medium of articulate speech.

296. Subject to these original conditions, and proceeding with development of its power to state the purely emotional contents of verse by means of the resolution of vowel-sounds into musical tone, it

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\* The abstract musician, moreover, failed to perceive the complete impossibility of mixing the tone-colours, for example, of piano and violin. A principal portion of the pleasure of his artistic life consisted of playing piano sonatas with violin—and so forth; without his becoming aware that he was thus bringing to light a kind of music which had been merely thought out; not bringing one which was real to the sense of hearing. Thus, with him, hearing was eclipsed by sight. What he heard consisted only of mere abstractions; towards which his sense of hearing alone was still sensitive, whilst the living flesh of musical expression had with him necessarily to remain totally imperceptible. (Original note.)

arrives at the point where, on the one hand, it offers a purely musical aspect to music proper as the element from which alone the conditions for manifestation of that aspect can be fulfilled; whilst, on the other, it allows the remaining aspect of its total presentment to continue undisturbedly turned towards intellectual articulate speech, as that to which it was originally subject.

297. The melody of verse, when so placed, becomes the interpreting binding link between articulate and tonal speech; it is the offspring of Feeling's marriage with music, and the embodiment of the situation created by the mutual affection of both arts.

298. At the same time, however, all this is more the case, and the melody of verse stands higher still, in the same degree that poetic verse and the absolute melody of music have their manifestation (which is one mutually redeeming as well as mutually conditioned) rendered possible, to the benefit of both arts; a result attained by each sustaining and faithfully justifying its own individual and independent announcement, as one merely supported by the element demanding it, but at the same time as remaining entirely distinct therefrom; and never on any account allowing its own plastic individuality to become extinguished by any fusion resulting from overflow.

299. Should we now desire clearly to illustrate for ourselves the right relation of this melody to the orchestra, we may do so by means of the following picture. When we previously likened the

orchestra, as lord of the harmonic flood to a "sea-ship," this happened just as we should take "sea-passage" and "ship-passage" to mean the same thing. We then also allowed the orchestra to stand for the ocean of governed harmony; but we will now venture, for the sake of a new and independent analogy,\* to consider it, instead of an ocean, as a deep mountain-lake; the waters of the latter being clearly illumined by the sunlight to their utmost depths, and the surrounding coast being distinctly recognisable from every point. Out of the trunks of trees which had grown upon the stony and primitive alluvial soil of the surrounding hills, a skiff was now constructed; this being bound together with iron clasps, duly provided with oars and rudder, and precisely disposed in form and quality to the objects of being borne upon the waters and of cutting its way through them.

300. This skiff, as placed upon the surface of the waters, and as advancing through them by means of the stroke of the oars and direction of the rudder, stands for the dramatic singer's verse-melody; as borne along upon the resonant orchestral waves. Although the skiff is something altogether different from the mirror presented by the water-surface, it was built and arranged solely with reference to it, and with precise regard to its properties;

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\* Nothing which is compared with another object can ever be entirely like it; the resemblance asserting itself in one, but not in all directions. Objects which are entirely alike are never those of organic, but only those of mechanical, formation. (Original note.)

so that on land the skiff would be altogether useless, and at best only serve, after being broken up into simple planks, to feed the household kitchen fire. It is only when upon the waters that it seems filled with happy life. Then, though carried, it has its own motion; though moved, it is always at rest; and our eye in its rapid glance across the lake is always attracted to it; for it represents the human object of existence of those waving waters which previously had seemed destined to no purpose.

301. For all that the skiff does not float upon the surface of the water-mirror, nor can the lake sustain it in any safe direction unless it first sinks that entire side of its body which touches the water-surface. A thin board resting upon the surface of the waters is thrown by them hither and thither, according to the stream their waves may form; whilst a large stone must utterly sink. But the skiff in sinking into the lake does not do so merely with that side of its body which touches the water-surface, for the rudder—by which its direction is determined—as well as the oars which give motion to this direction receive, only through contact with the water, that determining and moving power which first gives effect to the pressure of the guiding hand.

**The Vocal  
Problem  
Solved by  
the  
Orchestra.**

sustain it in any safe direction unless it first sinks that entire side of its body which touches the water-surface. A thin board resting upon the surface of the waters is thrown by them hither and

thither, according to the stream their waves may form; whilst a large stone must utterly sink. But the skiff in sinking into the lake does not do so merely with that side of its body which touches the water-surface, for the rudder—by which its direction is determined—as well as the oars which give motion to this direction receive, only through contact with the water, that determining and moving power which first gives effect to the pressure of the guiding hand.

302. With every forward motion of the skiff the oars sink deep into the sounding water surface. Then when upraised again they let the clinging moisture fall like small melodic drops. But I need not pursue this comparison any closer, in order to make myself clear respecting the relation set up by

contact between the orchestra and the word tone-melody of the human voice, as the latter is quite adequately represented by it; though it may enlighten us with some greater precision if we think of the peculiar opera-melody with which we are familiar as resembling a fruitless attempt of the musician to compress the waves of the lake so as to convert them into a serviceable boat.

303. It now only remains for us to consider the orchestra as an independent element, and as one in itself entirely separated from verse-melody. But we have also to assure ourselves clearly of its capability for carrying verse-melody, in the same way that the lake waters carry the skiff. This consists not only in making perceptible the harmony to which the melody is subject from the purely musical standpoint, but also in revealing it in its own endlessly expressive power of speech.

## CHAPTER V.

### EPITOME.

#### THE MUTUAL VOCATION OF GESTURE AND THE ORCHESTRA.

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##### *Gesture as Related to Orchestral Speech.*

(304) The orchestra's range of expression. (305) The orchestra as a combination of various individualities. (306) Determining nature of the consonantal utterance of each instrument. (307) Explanation of the "unutterable" of the orchestra. (308) The "unutterable" of ordinary speech not *inherently* unutterable. (309) Gesture as a further instance of the unutterable. (310) Nature of speech-communications not requiring gesture. (311) Gesture requisite to complete excitement of Feeling. (312) The want of a suitable equilibrium to the excitement caused by gesture. (313) The equilibrium to gesture not provided by verse-melody. (314) The desired equilibrium provided by orchestral speech. (315) The relation of orchestral speech to gesture. (316) Where gesture and orchestral speech, uniting, most closely approach articulate speech. (317) Correspondence of the relation of gesture to the eye, and orchestral speech to the ear. (318) Characteristics of more refined gesture and orchestral speech. (319) Progress impeded by stereotyped forms in gesture and orchestral speech. (320) The strivings of orchestral speech in absolute music due to want of opportunity in Opera. (321) Association with gesture the necessary outcome of the strivings of orchestral speech in absolute music. (322) The highest expression of gesture requisite in Opera. (323) Compression of the motives of action as related to gesture. (324) Varieties and

influence of gesture. (325) Contrast of pantomime and drama in presentment of the individual actor. (326) Necessity of correspondence between the impressions to ear and eye. (327) Orchestral speech necessitated by gesture. (328) The longing of the sense of hearing, excited by that of sight in gesture, satisfied by orchestral speech.

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*The Orchestra's Middle Position between Gesture and Verse-melody.*

(329) The range of orchestral independence of word-speech. (330) The situation perceivable by eye alone. (331) The eye's range of perception. (332) Extreme, as distinguished from transitional, feelings. (333) The melody of word-verse in expression of transitional feelings. (334) Subordinate position of gesture in the expression of transitional feelings. (335) The orchestra's capacity as issuing from its equal relation to both verse-melody and gesture. (336) The union of thought and feeling in verse-melody.

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*Musical Thought and Motive.*

(337) Definition of "thought." (338) The selection of an expression in representation of thought. (339) The opposite tendencies of philosophy and art with regard to thought. (340) The bond between the sensation which formed the original basis of thought and that which underlies its expression. (341) The melody of the poet's verse in realisation of the "un-present" sensation. (342) Pure tonal melody in realisation of the "present" sensation. (343) The vocation of the memory. (344) The feature of present actuality imparted by the orchestra. (345) The emotional contents of thought. (346) Description of thought, as conceived by the absolute musician. (347) The vocation of music as the supplement of articulate speech. (348) The musical motive and the conditions of its intelligibility. (349) The combining power of the motive.

*The Use and Treatment of the "Warning" Sensation.*

(350) The orchestra's relation to gesture and verse-melody. (351) How the development of orchestral power leads to capacity for expression of presentiment. (352) The definition of presentiment. (353) Presentiment as exhibiting both the strength and the weakness of absolute instrumental speech. (354) Dramatic necessity of investigating the source of special instrumental speech-power. (355) The absolute musician's attempt to render his communication definite. (356) "Tone-painting" and its outcome. (357) The verdict upon "tone-painting" in general. (358) The remedy for deficient effect of "tone-painting." (359) The dramatic poet's need of situations taken from natural and human life. (360) The "warning" sensation defined. (361) The special power of music in regard to the "warning" sensation. (362) The dramatic utility of the "warning" sensation. (363) Practical application of the warning sensation in drama. (364) The elevation of Feeling due to the "warning" sensation, a dramatic necessity.

## CHAPTER V.

### THE MUTUAL VOCATION OF GESTURE AND THE ORCHESTRA.

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#### GESTURE AS RELATED TO ORCHESTRAL SPEECH.

304. THE orchestra undeniably possesses a capacity for speech; this being a fact revealed to us by our modern instrumental music. We have seen this capacity for speech developed in Beethoven's symphonies to such a height as to cause it to exhibit an impulse for delivery of the precise message\* which its very nature prevented it from being able to utter. Now that by bringing to it the word-verse melody we have shown precisely what it was unable to utter, and now that in its real relation of carrier to this melody we have allotted to it precisely what, with entire peacefulness and in accordance with its nature, it is alone able to express, we have clearly to define the capacity for speech possessed by the orchestra as a capacity for the announcement of that which cannot be conveyed by articulate speech.

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\* "Selbst Das auszusprechen was es seiner Natur nach eben aber nicht aussprechen kann."

305. This definition is not to be held as referring to any product of thought, but to what is perfectly real and evident to the senses.

We have seen that the orchestra is not a sort of tone-mass swimming along as made up of tone-capabilities all of one sort; but that it consists of a combination of instruments capable of immeasurably rich extension, and that these instruments, as sharply defined individualities, likewise determine the separate character of the tones capable of being brought out upon them as individual announcements.

**The  
Orchestral  
Consonant  
and the  
"Unutter-  
able."**

306. A tone-mass apart from this definite character of members is not within our experience, and can only exist in thought without ever attaining reality. What determines this individuality however is, as we have seen, the special peculiarity of the single instrument; which, as it were, prescribes the special and distinct character of the vowel of the tone to be produced by means of its consonantal commencing-sound.

307. Now as this consonantal commencing sound never rises to that full significance which, as proceeding from Feeling's intelligence, is possessed by the consonant of articulate speech, and as it is also incapable of either the same change or consequently of the same changing influence upon the vowel as is exercised by the articulate consonant, the tonal speech of an instrument cannot possibly compress itself to an expression thus only attainable by word-speech as the medium of the understanding; though on the other hand, and as the pure medium of Feel-

ing, it speaks precisely that which word-speech unaided is incapable of uttering, and which therefore when regarded from our intellectual and human standpoint constitutes exactly that which cannot be conveyed by articulate speech.

308. That the element thus described as being incapable of utterance by ordinary speech is not one in itself unutterable, and that being merely unutterable through our specially intellectual medium it is accordingly not imaginary but real, is quite clearly proved by the instruments of the orchestra; each one of these uttering it clearly and intelligibly on its own account, as well as in endlessly manifold and changeful action with other instruments.\*

309. Let us give our attention in the next place to that "unutterable" element which it lies within the power of the orchestra to express with the greatest certainty, and let us take this in connection with another kind of the "Unutterable"—which consists of Gesture.

The gesture of the body shown by the indicative motions of its limbs as capable of expression, as well as by the look of the features determined by an inner sensation, is completely "unutterable"; to the extent that speech can only mention or describe the

**Gesture's  
Equilibrium  
in Tonal  
Sound.**

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\* This easy explanation of the "Unutterable" might not without reason be extended to all Religious Philosophy, which the speaker from his standpoint gives out as *absolutely* unutterable; but which in itself might feasibly prove utterable if only the suitable medium for its utterance were applied. (Original note.)

conveyed impression which only those limbs or those features can really "utter."

310. Whatever articulate speech is entirely capable of communicating, or that is to say any object suitable to being imparted from mind to mind, by no means requires an accompaniment or strengthening help on the part of gesture: more than that, gesture as unnecessary could only confuse the communication. This kind of communication however is also one which, as we have already seen, does not excite the recipient organ of the sense of hearing; the latter merely serving it as an unsympathetic medium.

311. The communication of an object however which articulate speech cannot announce with complete conviction to that feeling which it is also necessary to arouse—an object therefore the expression of which pours itself out in a manner approaching passion, altogether requires the strengthening aid to be derived from accompanying gesture. We see therefore that, whenever the sense of hearing has to be moved to increased participation, the communicating agent is obliged at the same time to turn instinctively to the eye; so that both ear and eye may be mutually assured of a more highly determined communication, with the object of conveying that communication convincingly to Feeling.

312. That which had thus become necessary for gesture to communicate to the eye consisted only of what articulate speech was unable to express, and its expression of which, had this been possible, would have rendered gesture both superfluous and disturbing. The eye, accordingly, was excited by gesture in a manner which lacked the suitable

equilibrium of a communication to the sense of hearing; this equilibrium being for the completion of an expression to be produced upon Feeling—one not only completely intelligible, but necessary.

313. Speech-verse, being now excited into becoming verse-melody, at last transformed the contents of its original speech-communication from being an appeal to Intellect into becoming one to Feeling; yet that special situation which is presented by the communication to the sense of hearing, when combined with the effect derivable from gesture, was still absent from this verse melody: for the reason that it was precisely in its most moving speech-expression that the prime *cause* existed for the elevation of gesture into a strengthening feature, and this feature the verse-melody *still required*, on account of the very fact that within itself nothing completely corresponding to this strengthening by gesture could be contained.

314. Verse-melody accordingly contained merely the situation which conditioned statement by gesture. That which gesture has to justify to Feeling however (after the same manner as speech-verse by melody, or melody by harmony, is justified—or rather made clear) lies nevertheless beyond the power of that particular kind of melody which arose from speech-verse; this remaining condemned to turn towards speech an essential side of its body, so that, being unable to express the speciality of gesture, even after calling gesture to its aid, it cannot communicate a completely corresponding sensation to the sense of hearing which is

**Special  
Speech of  
Gesture and  
Orchestra  
Combined.**

longing for it. The element of gesture, thus found to be unutterable in tonal word-speech, can now however be communicated to the sense of hearing in the same way as gesture itself is represented to the eye, and this by orchestral speech as a medium entirely detached from articulate language.\*

315. This capacity was acquired by the orchestra through accompanying gesture in its most sensuous form—the *dance gesture*, to which this accompaniment was absolutely necessary for its being understood; for dance gesture, like gesture of any other kind, is related to orchestral melody in just the same way as speech-verse is related to the song-melody which arises from it; so that gesture and orchestral melody, taken together, form merely one intelligible thing, precisely as tonal word-speech is one.

316. Both dance gesture and orchestra possessed in rhythm their most sensuous point of contact—by which is meant that point where, one in

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\* If the deeper student of music is now convinced of this, he has not only to thank Wagner for the kind of knowledge which he derives from elucidation of the fact, but for that also which takes the form of a conviction arising from Wagner's own handling of the orchestra. Plainly stated, the case is that Wagner propounds a theory which would possibly have remained obscure to us but for the illustrations of it which his own works afford; experience of the latter so completely transforming what might easily have remained a mystery into a matter of clearness as to make us wonder that the elucidation should have been so long deferred. The reflections to which his various analogies give rise all point to the study of his prose writings *in conjunction* with that of his musical works as a condition for full appreciation of the latter. (Translator.)

space and the other in time, or one to the eye and the other to the ear, they appear as equal and mutually conditioned; and both were accordingly obliged to fall back upon this point after each removal from it, in order either to remain intelligible or to become so through the same means which had disclosed their original relationship. This point however is also that from which both gesture and the orchestra extend in equal measure towards speech-power, as most peculiarly appertaining to both.

317. Like as the speech-power of gesture states to the eye only that which it finds utterable, so the orchestra communicates to the ear the **The Cultivation of Gesture.** feature which in its way precisely corresponds with that statement of gesture; just in the same way as at the starting point of the relationship musical rhythm delivered a clear statement to the ear of that sensuous and most easily perceptible situation presented to the eye in dance movement. The fall of the foot, as returning after having been raised, was entirely the same to the eye as the accentuated down-beat of the bar was to the ear; and to the sense of hearing the tone-figure, as delivered full of instrumental motion, and which the down-beat of the bar melodically binds, is also just the same as is, to the eye, the movement of the foot, or other expressive limb of the body; as occurring between their changes, and as corresponding to those of the down-beat of the bar.

318. The farther gesture removes from its most decided, but at the same time also most restricted dance-foundation, the more sparingly it distributes its strongest accents; in order thus to transmit its

expression by the finest and most varied means, and so attain to an endlessly capable speech-power: accordingly also, so much the more manifold and finely-formed become the tone-figures of instrumental speech; which, in order to communicate the unutterable element of gesture, acquire melodic expression of a most peculiar kind, the immeasurably rich capability of which allows, neither in form nor contents, of being indicated in word-speech—because both the contents and form of these tone-figures are already completely stated to the ear by the orchestral melody, and only remain discernible by the eye as being of the nature of contents and form of the gesture which answers to that melody.

319. That this peculiar speech-power of the orchestra is still far from having been developed in Opera to the fullness of which it is capable rests upon the fact (to which, in its place, I have already alluded) that, in consequence of the absence in Opera of all true dramatic foundation, its play of gesture continued without intermediary to be drawn from dance-pantomime. This ballet dance-pantomime was obliged at last, and for the sake of securing the utmost possible intelligibility, to manifest itself in the stereotyped adoption of the most restricted settled movements and gestures; because the conditions which might have defined and explained its greater variety were entirely absent from it.

320. These conditions are supplied by articulate speech—by speech, that is, not as having had its help invoked, but as speech calling for the aid of gesture. The more elevated power of speech which the orchestra was accordingly debarred from exer-

cising in pantomime and opera it tried to acquire (as if in instinctive knowledge of its own capability) through the medium of absolute instrumental music as detached from pantomime.

321. We saw that the extreme strength and frankness of this endeavour was bound to lead to the desire for justification through articulate speech and the gesture conditioned thereby; so that it now only remains for us to recognise how, as from the other side, the entire realisation of the poetic intention is only, in its turn, and to the highest and clearest justification of word-verse melody, to be made possible through the finished capacity for speech possessed by the orchestra when exercised in conjunction with gesture.

322. The poetic intention, as it seeks to realise itself in drama, demands the highest and most manifold expression of gesture; in fact, it may even be said to exact, in its regard, such a degree of variety, power, delicacy and motion, as never, in any other situation than that of drama, can possibly become necessary. Thus, gestures of quite a special peculiarity require to be invented for the drama; the action of which, as well as all its motives, is elevated and ennobled above ordinary life—and to a pitch bordering upon the marvellous.

323. The compression of the motives of the action as well as that of the situation presented by it were only to be made intelligible to Feeling by a similarly compressed expression; and this, arising from the verse of speech, becomes a melody determinative to Feeling without any intermediary.

Various  
Relations of  
Gesture to  
the  
Art-Work.

324. Now the expression which has thus become elevated into melody necessarily stipulates for elevation also of gesture to a measure in excess of that attending ordinary discourse. This kind of gesture is not only suitable to the character of drama when presented monologically in the gesture of a single individual, but also to gesture as characteristically appropriate to the meeting of several individuals; in which case it rises to the supreme variety, so to speak, of "polyphonic" gesture. From its domain the poetic intention not only derives its own inner sensation, in itself; but proceeds in a special sense to the realisation of this sensation through outward bodily presentment of the acting characters.

325. Pantomime had contented itself with a typical mask-like presentation of the actor, in respect of his form, costume and demeanour; but the all-capable drama, being possessed of the justifying speech-power for this purpose, casts all such typical masks aside; and by showing us these individualities as manifesting themselves *so*; and in no other way. The dramatic intention, therefore, provides for even the smallest detail of form, facial expression, demeanour, motion and costume of the actor; so that he may always, and at once, appear as an individuality recognisable with certainty, and as entirely distinct from all others with which he may come in contact.

326. This drastic distinction of the single individuality is, however, only possible, when all associated or related individualities are represented with a dramatic distinction just as precisely and surely

defined. If we now figure to ourselves the manifestations of such sharply marked-off individualities, in the endlessly changeful relations to one another out of which the manifold situations and motives of action develop; and if we also place them before ourselves according to the endlessly exciting impressions which their aspect must produce upon our powerfully enchained eye, we shall thus be able to form an idea of the necessity to the sense of hearing of an impression intelligible to it, and at the same time so corresponding to the impression upon the eye as completely to justify and elucidate it; for—

What *two* have had in sight  
Doth bring the (whole) truth (first) to light.\*

327. That which our hearing longs to perceive, however, is precisely this unutterable element of the impression received by the eye; it is that which, in its nature and motion, the poetic intention's available medium of word-speech was only able to cause the sense of hearing to long for without being able to provide any convincing communication in its respect. Should the view to the eye be not forthcoming, poetical speech might feel itself justified in communicating the fruits of its imagination to Fantasy, and in terms of description and ennoblement; but, in appealing directly to the eye, and in accordance

**The Ear's  
Longing  
Excited by  
Gesture.**

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\* "Durch zweier Zeugen Mund  
Wird (erst) die (volle) Wahrheit kund."

Literally: Through the mouths of *two* witnesses the truth is made known; to which Wagner has parenthetically added the words "whole" and "first," in amplification, and as shown in the translation. (Translator.)

with the desire of the highest poetical intention so to do, the representation of poetical speech proves not only entirely superfluous, for it would also remain quite devoid of expression to the sense of hearing.

328. It is the speech of the orchestra, however, which now communicates to the sense of hearing precisely that which was previously unutterable; and it is from the longing of that sense, to which it has been moved by the sisterly sense of sight, that orchestral speech obtains new power. This power is endless; and is one which, even in default of this incitement to action, had been always slumbering. Or, it is a power which, if awakened merely by its own impulse, is one proclaiming itself only in terms impossible to be understood.

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#### THE ORCHESTRA'S MIDDLE POSITION BETWEEN GESTURE AND VERSE-MELODY.

329. The speech-power of the orchestra even in the more elevated purpose thus assigned to it is still dependent in the first place upon its relationship with the language of gesture, as we have become acquainted with the latter in the drama. By means of tone-figures, appertaining to the individual traits of specially suitable instruments, as well as by apt combination of specialities of orchestral tone (which thus form themselves into a peculiar kind of orchestral melody) it expresses that which is capable of being announced by its own sensuous manifesta-

tion; and, through gesture, to the eye, *just so far* as for indication of this manifestation and gesture (alike for the understanding of the eye as for corresponding indication of the same to the quickly-grasping ear) no third speech is necessary—and consequently no intervention of word-speech.

330. Let us clearly determine what we mean by this.

It is usual to say :

I read in thine eye.

This is equivalent to saying :

My eye perceives, in the glance of thine eye, and in a manner intelligible only to itself, that in thee there dwells an inner sensation with which I instinctively sympathise.

331. In the event of our extending the eye's capacity of sensation so as to include the entire form of the perceivable human being—and **Gesture Combined with Word-Verse and Orchestral Speech.** this in respect alike of his appearance, demeanour and gesture—we should confirm that the eye unmistakably grasps and understands the emergence of this man upon the scene: assuming, that is, that he presents himself in obedience to a *perfectly natural impulse*; that he is inwardly quite at one with himself; and that he expresses his inner mood with all sincerity.

332. The situations in which man so truly announces himself are, however, confined to those either of complete rest or supreme excitement, between which extreme points lie merely transitional feelings; and these are determined in entire accord-

ance with the grade of sincere passion with which they approach—either their highest excitement, or their harmoniously reconciled repose upon return from this excitement, as the case may be. These transitional feelings are made up of a mixture of the will's activity in arbitrary and reflective operation, together with emotion in its instinctive and necessary working.

333. It is the determination of such transitions, in the needful direction of the instinctive emotion (and this indeed with an indispensable tendency to issue in the true emotion as one no longer conditioned and hemmed in by the reflective understanding) which constitutes the material of the poetical intention in drama. For this material the poet finds the only possible clear expression precisely in the melody which springs from word-verse; which appears to blossom therefrom, and, as a medium for expression, to turn one side to the reflective understanding—but the other to the instinctive emotion.

334. Gesture, by which we understand the whole exterior announcement of the human being to the eye, takes only a subordinate part in this development; on account of having only *one* side—and that the emotional side, which is turned towards the eye. The side, however, which it conceals from the eye is just that which melodic speech turns towards the understanding; and which, accordingly, would remain quite unrecognisable to Feeling if the ear had not the means of acquiring the elevated capacity of introducing this concealed side of gesture intelligibly to Feeling; and which consists of melodic word-speech turning towards it *both* its

sides; even though with one weaker and less moving than the other.

335. Orchestral speech can effect this through the sense of hearing; as, by just as inwardly relying upon verse-melody as it formerly did upon gesture, it rises even to the communication of thought to Feeling—and, in fact, of thought such as the actual verse-melody in question (as the announcement of a mixed and still not completely unified emotion) is neither able nor disposed to express. But such thought can even less be communicated by gesture to the eye; because gesture is that which immediately confronts us, and is accordingly conditioned by the indeterminate feeling announced in verse-melody as one likewise indeterminate, or, as expressing only this indefinite character—as one, therefore, not making the actual emotion intelligible to the eye.

336. In verse-melody the union takes place, not only of articulate and tonal language, but also of that which is expressed by both these media; the union of the un-present with the present, or, of Thought with Feeling. The “present” element is the instinctive sensation as it pours itself out of necessity in the expression of musical melody. The “un-present” element lies in the abstract thought; as, enchained by word-speech, it represents an arbitrary and reflective situation.

Let us now more closely define what is implied by the term—

#### THOUGHT.

## MUSICAL THOUGHT AND MOTIVE.

337. In this matter we shall also quickly succeed in attaining to a clear conception if we grasp the subject by reverting to its sensuous origin, and by regarding this from the artistic standpoint.

That which we *cannot* express (and could not express, even if we *would*, either by any one means of communication or by the combined application of all which we possess) is the idea which is as a monster in itself: it is the conception of—

Thought  
as a  
Conception  
of the "Un-  
present."

• *nothing.*

Everything, on the other hand, for which we are able to find an expression must accordingly be real; and we recognise this reality by explaining to ourselves the expression which we instinctively apply to the thing itself. The expression "thought" is one which is very easily explained when we refer to its sensuous root of speech. A "*thought*" is the picture which we "*think*" by "*thinning*" it;\* and which relates to something real but not present.

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\* Similarly we may very neatly indicate "ghost" by a like root, in the verb to "gush," or pour out; as, in the natural sense, ghost (as the spiritual in us) is that which "outgushes" or pours from us, after the manner of the fragrance of a flower which, in spreading, gushes forth from it. (Original note.)

This curious etymological question is one of many such speculations in which Wagner indulges. Whether, for example, as in the above sentence, when we "think" we form a "thin" conception which "thinking thickens" into a "thought" be the case or not, it is curious that in German

338. This un-present thing is, in its origin, some real object which has been physically perceived—one which has made upon us, at some other time or place, a distinct impression. This impression has made itself master of the sensation\* we have experienced and for which, in order to communicate it, we are compelled to find an expression† so corresponding with our impression of the object as to accord with the capacity for similar sensation common to the human race. We could accordingly only take up our impression of the object according to the sensation which it has caused us to experience; and the impression thus taken up, being in this way determined by our capacity for experiencing the sensation, is that very picture which in thought seems to us as if it were the object itself.

339. Thought and memory are therefore the

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*dünn* (thin) gives the basis to *dünken* (to think *thinly*, or imagine) or, in the impersonal sense, to “seem to us”; whilst *dicht* (thick) stands similarly towards *dichten* (to poetise, or write in a compressed, or with a lofty, mode of expression).

It may be said, as relating to the translation, that *Geist* and *giessen* in the original stand no nearer than “ghost” and “gush” in English; and, indeed, our language may even claim the advantage in this instance, if any value is to be attached to the analogy; for, in case of need, we might easily adduce “spirit” and “spurt”—which stand to one another in precisely the same relation. (Translator.)

\* This sensation being considered as interior effect of an exterior cause. (Translator.)

† This expression being considered as exterior effect of an interior cause. (Translator.)

same; thought being, in fact, the return to memory of that picture which, as the impression of the object upon our sensation, was formed by the sensation itself. This picture is now, by the thinking memory (that witness of the enduring force of the sensation and of the impression made upon it) again introduced to the same sensation that we originally experienced; and this, moreover, to such a lively degree of excitement as to make it appear like a renewal of the first impression received. The development of thought into a capacity for the close combination of all objects—whether falling within our own experience or conveyed to us, but none of which are any longer present, being merely retained as impressions; all this, amounting, as it does, to what is called “thought” in the philosophic and scientific sense—is not our present concern; for the road of the poet conducts us away from philosophy to the art-work—or, in other words, to the realisation of mental by sensuous perceptions.

340. We have now but one thing clearly to define.

We cannot think anything which has not first made an impression upon us, causing us to experience a sensation; this prior appearance of the sensation being the condition necessary for formation of the thought which has to be announced. Even the thought, therefore, is excited in us by the sensation experienced; and into that same sensation it must accordingly and necessarily pour itself out, as being :

The bond between the sensation, considered as no longer present, and the same sensation, considered as one still present—in the sense of striving for manifestation.

341. This thought, or in other words the sensation which is no longer present but which the act of recalling to mind forms into one which is actually and perceivably present, is now in a certain sense realised before our eyes in the melody presented by the poet's verse. From verse, as purely articulate, this melody receives the sensation which is *dominant*, though no longer present; and in the condition of having been thought-out and described by the act of recalling it to mind.

342. From pure tonal melody, on the other hand, it receives the new sensation which, though subordinate, is now present; and into which that sensation which had been merely thought out, and, as stirring, recalled to mind, is resolved as one closely related to it and newly realised. The sensation, thus manifested before our eyes in this melody is accordingly produced from a previous sensation which has been recalled to mind, well developed and sensuously justified; so as to be immediately grasped, and enabled securely to engage the sympathy of Feeling. It is now a manifestation quite as clear to us, and to the hearing sense of those to whom the communication is made, as it is to that of the one who makes the communication; so that we are able to retain it just in the same way as thought is retained—or, in other words, just as he who makes the communication retained it—which was by thought, or (which is the same thing) by remembrance.

343. The communicating agent, when, in recalling the sensation, he feels himself impelled to announce one thus renewed into becoming again

present, now takes up this thought as a portrayed situation; and as one not present to the remembering understanding and but shortly indicated to it. This is done by him in the same way as, in the case of the very verse in which he melodically expressed the manifestation now entrusted to memory, he announced the thought of an earlier sensation, the first liveliness of which had disappeared, as a thought from which sensation could be produced.

344. As recipients of this new communication we are now, however, enabled to hold fast to the sensation which has been thus thought out; and to do this in its very announcement as pure melody and by means of our sense of hearing. It has now become the property of pure music; and, having been brought to physical perception by suitable orchestral expression, it appears before us as that which the communicating agent had but recently merely thought out, but which is now converted into something real and actually present.

345. A melody of this kind, when delivered to us by the performer as outflow of a sensation **Emotional** already experienced, realises his thought **and** in us; assuming that the orchestra gives **“Absolute”** a full expression wherever the performer **Musical** has the remembrance of the sensation **Thought.** exclusively in mind. Still, even where the actual performer seems to be quite unconscious of this sensation, its characteristic rendering by the orchestra is capable of exciting in us a feeling which may serve to complete context; as well as to give full intelligibility of emotional situations through indication of the motives therein contained, though unable to

make all representable situations vividly forthcoming. That feeling so produced in us becomes a *thought*: yet, in itself, it is something more than thought, for it is the emotional contents of thought rendered actually present.

346. The power of the musician, when applied in full realisation of the poetical intention, is, in this connection, rendered immeasurable by the orchestra. Without being conditioned by any poetical intention the absolute musician has fondly imagined, even up to now, that he had to do with thoughts, and with combinations of thoughts. Whenever musical themes were bluntly called "thoughts," it happened either that this was a thoughtless application of the word, or else that it revealed a self-deception on the part of the musician—who only called a theme a "thought" as, no doubt, in course of it he had thought something or other. But nobody knew what it was; or, if anybody knew, it was, at all events, only those to whom he had told it in so many words, and whom he thus tried to induce to adopt the same thought, so that they might think it as well upon hearing the theme.

347. Music cannot think. It can, however, realise thought in the sense of stating its emotional constituents; not as simply recalled to mind, but as converted into an actual presence. Yet it can only do this when its own announcement is conditioned by the poetical intention; and when this, in turn, discloses itself as something not merely thought out but as clearly laid down in the first place by the medium of the understanding—that medium being articulate speech.

348. A musical motive can only produce upon Feeling a definite impression capable of being formed into thought-like activity if the **The Case of the Motive.** sensation expressed by the motive is stated, before our eyes and by a definite individual, to an object which is not only definite, but which is rendered so by the life-like feature of being properly conditioned. The default of these conditions causes a musical motive to assume, as towards Feeling, the position of something indeterminate; and, return as it may, it can only, during the same manifestation, remain as an indeterminate thing which merely returns, but which we are not in a position to bind with anything else, through lack of any felt necessity for justifying its presence. The musical motive, however, in which, as it were before our eyes, the thoughtful word-verse of the dramatic actor is outpoured, is one conditioned by necessity. This, upon return, is communicated to us perceptibly as a definite sensation; and is, in fact, the same as that of the performer who was just now impelled to the statement of a new sensation. This, however, though derived from the former, is not now expressed by him; being made sensually perceptible to us by the orchestra.

349. The tone-product of this motive, therefore, combines for us a conditioning sensation which is not present with the sensation which it conditions, and which is now engaging in its announcement. It is in this way that our feeling is raised into becoming an enlightened perceiver of the organic growth of one definite sensation from another one; and that, in giving to our feeling the power of thought,

we make it superior to thought; or, in other words, we give to it the instinctive knowledge possessed by thought, and which has been realised into sensation.

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THE USE AND TREATMENT OF THE WARNING  
SENSATION.

350. Before we go on to explain the results effected in the formation of the drama by the power of the orchestra, as thus far mentioned, it is necessary, for the purpose of measuring the whole extent of that power, that we should make ourselves clear respecting another extremely important capability which it includes. The orchestra acquires the particular capability of its speech-power here alluded to from a combination of its faculties, as resulting, on the one hand, from its reliance upon gesture and, on the other, from its reflective absorption of the melody of verse.

351. Like as gesture developed from original dance motions, which were of the most sensuous character, into the highest intellectual "Warning" mimicry; like, also, as the melody of Sensation and its articulate-verse advanced, from the mere Expression. recall of a sensation which had been experienced, into a reinstatement of that sensation to a degree rendering it actually present; so does the speech-power of the orchestra also grow. Acquiring its formative faculty from both of the situations here adduced it also nourishes and ele-

vates itself from both of them, as they severally advance to the fruition of their wonderful powers. Then, after being brought to a state of luxuriant overflow by the contributory water of brook and flood, it derives from this double source of nourishment a special and supreme faculty; one in which both these divided arms of the orchestral stream are to be again observed, but now as it were united and flowing on in combination. That is to say, that, where gesture completely rests, and where melodic discourse of the actor has subsided into silence—and accordingly where Drama begins to form itself from inner moods which are still unspoken—these hitherto unspoken moods can be expressed by the Orchestra; and in such a way as to cause their announcement to bear within itself the character of a presentiment, necessarily conditioned by the poetic intention.

352. Presentiment is the manifestation of a sensation which is not spoken; for the reason that, in the sense of our articulate language, it is unspeakable. A sensation is unspeakable if still undetermined; and undetermined if still unassigned to its corresponding object. Presentiment, as the motion of this sensation, is accordingly its instinctive longing to be rendered definite by an object; which object it, in turn, predetermines from the force of its own inner need; and, in point of fact, determines as so necessarily responsive to itself that it waits for it accordingly. I might compare the sensation-power, as manifested in the form of presentiment, to a well-tuned harp, the strings of which are set in vibration by a current of air passing

through them, but which wait for the player's extraction from them of clearly-sounding chords.

353. The poet's duty is to awaken in us a warning mood of this description; so that, by means of its longing to become definite, we may be converted into his necessary co-workers in creation of the art-work. By causing us to feel this longing he acquires, as towards our excited sensibility, the conditioning power which alone can render it possible for him to give the required form to the characters he has in view, in full correspondence with his intention. It is in evoking such moods as the poet finds necessary for the purpose of securing our co-operation that absolute instrumental speech has already proved itself all-powerful; for it was precisely in the excitement of indeterminate and warning sensations that its peculiar effectiveness consisted; though this was always obliged to relapse into weakness in the very situations where it endeavoured to determine most clearly the sensations it had excited.

354. If now we apply this extraordinary and sole-empowering capability of instrumental speech to those situations in drama which have to be made real in accordance with a fixed poetic intention, we shall have to explain to ourselves from whence this speech derives these sensuous situations of its expression through which it is destined to manifest its accord with the poetic intent.

355. We have already seen that our absolute instrumental speech had to derive the sensuous situations of its expression from dance-rhythm, as originally confided to our sense of hearing; and from

either its derivative tune, or from the strains of the folk-song, as likewise familiar to our sense of hearing. In those situations the absolute instrumental composer had endeavoured to raise what was continually and totally indefinite to a distinct expression by disposing them (according to resemblances and differences, by *crescendo* and *diminuendo* or by *accelerando* and *rallentando* in delivery, as well as by characteristic expression through the variety of instruments) into a picture represented to the fantasy; and this, to conclude with, he felt impelled to make clear to himself—though only by some more precise indication of the represented object through a reference to it apart from music.

356. The obvious outcome of the development of our absolute instrumental music has been what is called "tone-painting" which, in consequence of addressing itself no longer to **The Case of "Tone-Painting."** Feeling, but merely to Fantasy, has sensibly cooled that art's expression; as anyone may clearly perceive, who, after a tone-piece by Beethoven, listens to an orchestral composition by Mendelssohn, or especially to one by Berlioz.

357. That this course of development was a necessary one is, nevertheless, not to be denied; nor that the turn of that course in the direction of tone-painting arose from motives more sincere, for example, than the return to the fugal-style of Bach. Moreover, we must be most particular not to overlook the fact that the sensuous power of instrumental speech became exceptionally elevated and enriched through tone-painting.

358. Let us now recognise that this power can not only become immeasurably elevated, but at the same time that this cooling feature may be completely removed from its expression if the tone-painter, instead of turning to Fantasy, will revert to Feeling; as it is open to him to do when his described object, now only described to thought, is made manifest as one actually present to the senses; and when, in fact, it is no mere auxiliary means set up for the understanding of his tone-painting, but itself proceeds from the supreme poetical intention for the realisation of which his tone-painting is in the condition of being the assisting element.

359. Tone-painting could only have for its subject some situation taken from either natural or human life. It is, however, precisely such situations as are taken from either natural or human life (those, moreover, to the description of which the musician had hitherto felt himself drawn) that the poet now needs, in the preparation of important dramatic developments. The former absolute play-writer had usually been obliged to start off by renouncing their important help, to the extreme disadvantage of his desired art-work; because, whilst they lacked the co-operation of music as completing them and determining their special feeling, he could only hold them (considering their dependence upon being expressed scenically to the eye) as unjustified, disturbing and crippling; certainly as neither helping nor advancing his purpose.

360. Warning sensations which the poet finds

it necessary to rouse in us will always have to appear in combination with some manifestation communicating itself in turn to the eye, thus forming by itself either a complete situation of natural surroundings or one presenting its human central point. In any case it will be a situation the motion of which is still not conditioned by a sensation which has been definitely announced; for only articulate speech can express this in the union with music and gesture to which closer allusion has already been made, and therefore it can only be expressed by that articulate speech, the definite announcement of which we have here to think of as one precisely called into service by excited longing.

361. No speech is so capable as the instrumental of expressing a preparatory repose in terms full of commotion; to elevate this repose into a longing thus full of commotion being the power which is most peculiar to it. What is represented to us visibly in a scene from Nature, or in a silent and gestureless human appearance, and what thus determines it to our feeling, through the eye, as being one of peaceful contemplation, music can introduce to our feeling in such a way that, starting with the situation of repose, it moves this sensation to a state of tension and expectation; and by that means awakens the very longing which the poet requires as the auxiliary to be provided by us, in rendering the announcement of his intention possible.

362. This excitement of our feeling towards a certain object is quite necessary to the poet, in order that he may prepare us for the certain visible mani-

festation in view; prepare us, that is to say, for the precise appearance before us of the scene from Nature, or of the situation to be presented by human personages; which should not be introduced until our expectation has been moved upon them so as to render their announcement a necessity, on account of its conditions corresponding with our expectation.

363. In the application of this extreme capability musical expression will always remain com-

**Treatment and Use of the "Warning" Sensation.** pletely vague and indeterminate until it has taken up into itself the poetical intention just alluded to. The latter however, as referring to a definite manifestation to be realised, is able to derive

beforehand the sensuous situations of the preparatory tone-piece from this manifestation; just in the same way as, when finally brought forth, this manifestation also corresponds with the expectations which the preparatory tone-piece has already aroused in us.

364. After that, the actual manifestation appears before us as fulfilment of a longing, or as justification of a presentiment; and, if we recall to ourselves that the poet has to make all dramatic presentations in a way far superior to the mode of ordinary life, and to strike the feeling with wonder, we shall also grasp that these appearances could not announce themselves, as such, to us; and that they would be reduced to appear strange and unintelligible if their final announcement were bare, and if its effect were not based upon a sensation duly prepared, and strained to a degree of warned expecta-

tion; leading us straightway to demand the manifestation in fulfilment of it.

To orchestral tone-speech, as thus fulfilled by the poet, is it alone given, however, to excite in us this necessary expectation; and the wonder-drama can, therefore, without its artistic help, be neither designed nor carried out.



## CHAPTER VI.

### EPITOME.

#### THE UNITY OF DRAMATIC FORM.

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##### *The Collection of Poetical Means.*

(365) Union of the Drama's contextual bonds. (366) Verse-melody the dramatic central-point. (367) The relations of verse-melody, gesture and orchestra. (368) The modern orchestra in its relation to the chorus of Greek Tragedy. (369) The point of departure for review of entire means at the poet's command.

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##### *Tone-speech as the Uniting Influence.*

(370) The relation of verse-melody to the drama. (371) The substance of the drama. (372) Review of the drama's development up to the appearance of verse-melody. (373) Analogy illustrating correct view of the drama. (374) The poet's process one copied from Nature. (375) Explanation of the contrast between the drama and plastic art. (376) Danger of infringing upon the process of "gradually-becoming." (377) Definition of the organic process of "gradually-becoming." (378) The poet's procedure in application of the "gradually-becoming" process. (379) The gradual elevation of the poet's expression. (380) The poetical starting-point. (381) The first situation requisite for realisation of the poetic intention. (382) The orchestra's vocation in connection with the first dramatic situation. (383) Conditions

attaching to the first dramatic appearance. (384) Immediate dramatic necessity of articulate speech. (385) Necessity of joint tonal language in correspondence with the created elevation of feeling. (386) The joint use of tonal language as leading to the introduction of Melody.

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*The Orchestra and Dramatic Unity.*

(387) The first dramatic situation as one member of the unified body. (388) The unified body of drama, as compared with the natural body of man. (389) The cause of musical forms being inappropriate for drama. (390) Futility of existing forms as exemplified in Opera. (391) Contrast of existing forms with the one unified opera-form. (392) Unity of artistic expression. (393) The artistic intention's natural craving for unity. (394) The literary poet's compulsion to divide his expression. (395) The absolute musician's position. (396) Description of the shortcomings of the literary poet and absolute musician. (397) Definition of unified dramatic expression. (398) How the equilibrium of unified emotional expression is preserved. (399) Explanation of the orchestra's vocation in preserving unity of expression. (400) Correspondence of the height of feeling and expression. (401) What constitutes disturbance of the unity of expression. (402) Fatal result of the display of absolute music in Opera. (403) Necessary conformity of all situations with the poetic intention. (404) The orchestra's contribution to the drama's unity. (405) The compensatory action of the orchestra in regard to variations of feeling.

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*Components of Dramatic Form.*

(406) The relation to the whole drama of its principal melodic situations. (407) Treatment of the ground-motives. (408) Unity of the 'single-number' the only coherence in opera. (409) The inherent defect of the symphonic movement. (410) Epitome of dramatic form. (411) Definition of the perfectly unified Art-form.

*The Solution of Opera-problems.*

(412) The problem of "unity of space and time." (413) Why "space and time" became a poet's question. (414) The conditions of real unity distinct from those of space and time. (415) Unity of expression inclusive of all unity conditions. (416) Conditions of time and space cancelled by the drama's actuality. (417) The real drama's freedom from exterior influence.

## CHAPTER VI.

### THE UNITY OF DRAMATIC FORM.

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#### THE COLLECTION OF POETICAL MEANS.

365. WE have thus grouped together all the contextual bonds appertaining to the Drama's consolidate expression; and it now only remains for us to come to an understanding respecting *how* they have to become mutually united, in order, as a single Form, to correspond with those united contents which only the possibility of this singleness of form has enabled to attain to a likewise unified condition.

366. The vivifying central point of dramatic expression is the actor's articulate\* verse-melody; towards which absolute orchestral melody is drawn as a *warning* preparation, and away from which the "thought" of the orchestral motive leads as a *remembrance*. This warning is the spreading light;

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\* As the whole question involved depends upon the contrast between instrumental and vocal melody; or, more strictly speaking, between melody associated, and that unassociated with text, the word articulate has been added by way of enforcing the distinction. (Translator.)

which, falling upon the object, reveals the tint peculiar to it and conditioned solely by its nature, in order to convert it into an evident truth. The remembrance, on the other hand, is the tint so acquired; as taken by the painter in order to be transferred to some other related object.

367. That which is offered to sight in the constant presence and motion of that exponent of

**The** articulate verse-melody—the actor—is  
**Orchestral** dramatic gesture; that which makes this  
**Bond of** clear to the sense of hearing being the  
**Poetical** Orchestra, the original and necessary  
**Means.** effectiveness of which is confined to its being the harmonic bearer of the verse-melody. In the complete expression of all communications of the actor, whether to eye or ear, the orchestra accordingly takes a sustained part, ever available as supportive and explanatory; from the orchestra therefore, as from music's richly emotional and maternal bosom, the unifying bond of expression proceeds.

368. In the modern orchestra we have all that has been bequeathed to us of that significance indispensable to feeling which appertained to the chorus of Grecian Tragedy; in order that we may develop it, free from all restraint, as an endlessly manifold presentation. The real and individually human manifestation of the Greek Chorus is, however, transferred from orchestra to stage; so that the kernel of its human individuality may, in our drama, be unfolded to the highest independent bloom, and take an active part in, as well as be acted upon, by the drama itself.

369. Let us now consider how the poet, who, in

looking from the orchestra, has completely become a musician, must revert to the intention which has so far guided him; in such a way, in fact, as fully to realise this through the means of expression at his command now grown so immeasurably rich.

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TONE-SPEECH AS THE UNITING INFLUENCE.

370. We have seen the poetic intention first realised in verse-melody, and have learned to recognise the harmonic orchestra as the bearer and expounder of the pure melody. It now remains to gauge precisely how verse-melody is related to the drama itself; and, in view of this relation, what effectiveness can be contributed by the orchestra.

371. We have already acquired from the orchestra the capability of awakening warnings and remembrances. We have conceived Warning to be the preparation for an appearance announcing itself finally in gesture and verse-melody. Remembrance, on the other hand, we have taken as derived from it; and we must now precisely define what it is that, in accordance with dramatic necessity, and together with warning and remembrance, fills out the space of the drama in such a way as to render both warning and remembrance necessary to its fullest completion and intelligibility.

372. The situations in which it is permissible for the Orchestra to express itself independently must, in any case, be such as no longer allow of the full

ascent of the thought of speech into musical sensation on the part of the dramatic characters. We have observed the growth of musical melody from word-speech; we have recognised this growth as conditioned by the nature of the verse; we have been obliged to accept the justification (or, which is the same thing, the intelligibility) of melody as conditioned by speech-verse, in the sense of not only requiring to be artistically thought and carried out, but also as necessary to be set in action organically before our feeling, and exhibited to it in the process of bearing. Now, and in the same way, we have to place before ourselves the dramatic situation as growing from these conditions; which rise before our eyes to the height in which verse melody appears to us necessary, as the only suitable expression of a clearly manifest emotional situation.

373. We have seen that a melody already composed remained unintelligible to us, because of its being possible to apply it arbitrarily to various indications, and a situation already prepared is bound to remain to us just as unintelligible; in the same way that Nature also remained unintelligible to us whilst we regarded it as something already accomplished, as against which it has now become intelligible to us through our recognising it as that which is—in the sense of that which is *eternally becoming*—and, therefore, as that of which this eternal *process of gradually becoming* is always going on before us; alike in its nearest and most remote circles of activity.

374. By that same means of introducing to us

his art-work in the continual and organic process of *gradually becoming*, and by his converting us into organically co-operating witnesses of this process of thus *gradually becoming*, the poet disembarasses his art-creation of all trace of his actual method of working; for, by means of exhibiting his actual working to us, by itself, and without such concealment of the traces of it, he could only have filled us with the same cold feelings of mere astonishment as those with which we should look on at some masterpiece of mechanics.

375. Plastic art can only portray the accomplished—which is also the stationary. It cannot, ac-

**Nature's Process as Applied to Art-Work.** cordingly, render the spectator a convinced witness of this process of gradually becoming, as applied to its manifestations. The absolute musician reached his farthest point of transgression from the right path in the mistake committed by imitating plastic art; in respect of presenting the *already accomplished* instead of the *gradually becoming*. The drama is the art-work capable of addressing itself alike to eye and ear, in both time and space, and in such a way that we are rendered active participators in its process of *gradually becoming*; which causes us to grasp the accomplished through our feeling as a necessary and clearly intelligible result.

376. The poet who, in the *gradually becoming* process of his art-work, wishes to make of us the witnesses whose co-operation can alone render his production possible, must also well guard himself against making even the smallest step calculated to

rend the bond of this "becoming" process; and consequently likely to wound our feeling, now instinctively engaged, by resorting to any arbitrary pretension. His most essential confederate would thus be instantly rendered to him untrue.

377. The organic process of gradually becoming is, however, but that of growing from below upwards—of issuing from a lower organism to the attainment of a higher one; or of the welding of craving situations with one which satisfies all desire. Now, just as the poetical intention had set to work by collecting situations of action and motive exclusively from such as were to be met with in ordinary life, with its fabric of endlessly interwoven subdivisions extending beyond reach of survey; and then, for the sake of intelligible representation, had compressed these situations and motives, and strengthened them at the same time; it has now, in connection with those situations, to proceed in precisely the same way as in the thought-out poem; and this for the sake of its realisation—since it is only by securing the participation of our feeling in the thought-out poem that its intention can be realised.

378. It is precisely our survey of that ordinary life in which we simply act according to custom, whether from inclination or necessity, that Feeling most readily grasps. The poet, therefore, collecting his motives from ordinary life, as usually surveyed, could only introduce his poetised forms to us, to begin with, in a mode of utterance not sufficiently removed from everyday conditions to be incapable

of being understood by those who were living under them. He has, therefore, to exhibit these characters to us, in the first instance, as placed in positions arising from actual life; and possessing an evident resemblance with those in which we either have already, or might have found ourselves, placed; for it is only in proceeding by grades from such a foundation that he can rise to the formation of situations, the power and marvel of which lift us right out of ordinary life, and show us Man in his highest fullness of capability.

379 As these situations, by means of holding aloof from them everything of a merely accidental kind, and now appearing in encounter with strongly marked individualities, **First Stage of the Art Work.** grow to a height from which they appear to us as elevated above ordinary human measure—so necessarily has also the expression of the acting and suffering characters to be raised only by a strict graduation, out of circumstances still recognisable as those of ordinary life, into an expression similar to that which we have indicated in verse-melody as being so raised.

380. The question is now however to define the point to be adopted as the lowest from which the situation and its expression should advance in this growth. If we consider more closely, this point will prove to be precisely the same as that upon which we have to place ourselves in order to succeed in rendering the realisation of the poetic intention possible through its communication; and its position is to be found where the poetical intention separates

from the everyday life from which it sprang, in order to show to it its own poetised picture.

381. With open avowal of his design the poet so places himself upon this point as to face those who are subject to ordinary life-conditions, and to call for their attention. Not until this attention is *willingly* directed to him can he arrive at any understanding, nor until we collect our sensations (as distributed in ordinary life) and compress them into one of expectation; just as the poet has already, in his intention, collected from ordinary life the situations and motives for his dramatic action. It is the listener's expectation, as now willing—or his will which is now expecting—which is the first situation for rendering the art-work possible, and it determines the expression with which the poet must correspond with it—not alone to be simply understood but to be understood moreover in the precise way which a strained expectation of something extraordinary renders necessary.

382. The poet has from the first to utilise this expectation in manifesting his intention, and he does this by bending it, as an indefinite sensation, in the direction of his will; no language, as we have seen, being more capable for this purpose than the indefinitely defining speech of pure music—the Orchestra. The Orchestra expresses the very expectant sensation which dominates us before the art-work appears; and which, according to the manner in which it corresponds with the poetical intention, leads and excites our feeling from a general state of tension to a special sensation of warning which

the definite manifestation necessarily demanded by it has finally to satisfy.\*

383. Should the poet now introduce the expected manifestation upon the scene as a dramatic character, it would only wound and disenchant our feeling if that character were to announce himself in a mode of speech-expression tending suddenly to recall us to the ordinary expression of life from which we have just been transferred.† The character in question must now announce himself in the same kind of speech as that which has excited our sensation, and present himself moreover as a person of the description to which that sensation has been directed. This dramatic personage must adopt the tonal language, if we are to be enabled to understand him with our present excited feeling. He must moreover so speak in it as, at the same time, to focus the sensation aroused in us, by presenting it with a fixed point whereby the feeling, which has been excited in a

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\* I need but very shortly state that, by the above, I do not mean the present-day opera-overture; for every intelligent person knows that these tone pieces—assuming them to contain anything to understand at all—would have had to be played after the drama, instead of before; in order to become intelligible. In the overture, and even in the most favourable cases, the musician was lured by the confidence peculiar to absolute music into trying no less than to spread out the warning sensation over the whole course of the drama. (Original note.)

† The music still continued in use between the acts of ordinary plays bears efficient testimony as to the want of thought in art matters exhibited by our play writers and producers. (Original note.)

general sense, may be enabled to gather round it as an object of human sympathy, and compress itself in regard to it as a sympathy specially applying to this particular man—just as he is placed in these very circumstances of life, as he is influenced by these surroundings, as he is animated by this desire, and as he is engaged in this enterprise.

384. These conditions, as those essential to the announcement of an individuality to Feeling, can only be convincingly fulfilled by articulate speech—by the identical and instinctively intelligible speech of our ordinary life, in which we communicate to one another conditions and desires; which those displayed by the dramatic personage must now resemble if we are to understand them.

385. Our excited mood has already stipulated that this articulate speech need not be altogether separated from that tonal language which has just roused our feeling; but that it is to be ready-fused into it, so to speak, as both explainer and sharer of its emotion. This being the case, the contents of whatever the dramatic personage has to deliver become in their turn quite naturally and at once determined; as being superior in exaltedness to those of an ordinary-life situation—in the same degree as their expression is superior to that of ordinary life. Thus the poet needs only to hold fast to the characteristics of this required and acquired expression (though he has to be on his guard to see that this expression is justified by adequate contents in fulfilment) in order to become thoroughly possessed by a sense of the exalted standpoint to which he has

arrived in making good his intention—by simple use of the means of expression at his command.

386. This standpoint is one which has now already become so elevated as to form the poet's starting-point for development of those elements of the unusual and wonderful which are necessary for the realisation of his object; and which he is now *able* to develop because of being distinctly *obliged* to do so. He develops the wondrous element of dramatic individualities and situations in the precise grade of expression which falls to his hand; or, in other words, as the language of the actor (with precise estimation of the situation's basis as one which is plain and drawn from human life) is able to elevate itself from the tonal feature of articulate speech into the really tonal language; and it is as the blossom of that language that melody now appears in response to the demand of our surely-determined feelings, for the manifestation of the purely-human contents of individualities and situations as surely determined.

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#### THE ORCHESTRA AND DRAMATIC UNITY.

387. A situation which proceeds from this basis and extends to such height forms a clearly distinct member of the drama; which itself consists, according to form and contents, of a chain of such organised members. These mutually complete and support one another of necessity, in the same

way as do the organic members of the human body; the latter being only a fully complete and living body when consisting of everyone of the members that similarly condition and complete one another in constituting it—none of these being absent from it, but none also being superfluous to it.

388. The drama is however a body which is both always new and always newly forming itself, having the one thing only in common with the human body—that it lives, and that its life is conditioned by inner necessities of existence. This life-necessity of the drama is however various; for it takes its form—not from a kind of material which remains the same, but from the endlessly manifold appearances of the ever varied and complex life of different men; acting under different circumstances, and having in their turn only the one thing in common—that the beings and the circumstances involved are alike human.

389. As the result of the mutual contact of men and circumstances the constantly unequal individuality of both is ever receiving a fresh physiognomy, and ever introducing fresh necessities for realisation of the poetic intention. In order to correspond with these changing individualities the drama is obliged, by these necessities, to be continually forming itself anew and differently; so that nothing could more greatly testify to the incapacity of past and present art-periods (so far as formation of the true drama is concerned) than that both poets and musicians should have straightway engaged in the search for forms; and should have appointed forms the intention of which was, firstly, to render the drama so far

possible as might be implied by filling out these forms with any material selected for dramatisation.

390. For the purpose of rendering real drama possible however no form was more worrying or unsuited than this opera-form; with its division into song pieces, the shape of which had been settled once for all, and was one entirely removed from drama. However much our opera composers might strive and torture themselves to extend these pieces, or to infuse some variety into these unpliant and impoverished musical manufactures, this could only result, as we have seen at the proper place, in utter trash and nonsense.

391. Let us now on the other hand bring superficially into view the form of drama which we are here contemplating, in order that we may hold it up to recognition, with all its well-conditioned and necessary change, and as continually assuming new forms, to be in its very nature the one solely complete—and indeed also the form which alone is unified. But we have also to consider *what* it is that renders this unity possible.

**The Unified  
Form in  
Comparison  
with others.**

392. The unified artistic form can only be conceived of as manifestation of unified contents; and unified contents can only be recognised by their being communicated in an artistic expression whereby they are enabled to become completely manifest to Feeling. Contents rendering a twofold expression necessary (that is an expression compelling the communicating agent to turn alternately to mind and feeling) must likewise be of divided and disunited character.

393. Every artistic intention craves originally for a unified formation, which is due to the fact that only in the degree that it approaches this formation can it become in any way an artistic manifestation; but division inevitably commences from the exact spot where the intention can no longer be completely communicated by the expression at command. As it is the instinctive desire of every artistic intention to communicate itself ultimately to Feeling, a divided expression must prove such as to be incapable of thus moving Feeling completely; but an expression, in order to communicate its contents completely to Feeling, is necessarily obliged to excite the feeling entirely for this purpose.

394. The mere word-speech poet found this complete excitement of Feeling impossible through his medium of expression; and what he could not communicate therein to the sense of hearing therefore he was obliged to announce to the understanding, so as fully to succeed in expressing his intention. He was thus obliged to give *that* to the understanding to be thought over which he could not give to Feeling to be experienced; and, when it came to deciding, he could only at last express his tendency in the form of a sentence, or as an intention naked and unrealised; thereby and of sheer necessity degrading the contents of the intention itself to an inartistic level.

395. Whilst the work of the mere speech-poet thus appears, on the one hand, as an unrealised poetical intention, the work of the absolute musician, on the other, must equally be indicated as one entirely bare of poetical intent; for though Feeling

may well enough be excited by purely musical expression, it cannot by such means become determined.

396. The insufficient range of the poet's expression compelled him to divide contents into those of Feeling and Understanding; which accordingly resulted in an excited Feeling being left in restless dissatisfaction, just as, on the other hand, the Understanding was beset by an inappeasable meditation—caused by the restlessness in which Feeling was placed. The musician however did not fall short of the poet, as he forced Understanding to seek for an expression which completely excited Feeling though without effecting any direct appeasement of the supreme commotion it had created. These contents were given by the poet in the form of sentence. As for the musician, in order to present a semblance of some intention not actually present, he gave his composition a title. Each of these was thus compelled to turn from Feeling to the Understanding; the poet through having excited Feeling incompletely—and the musician through having to excuse himself for doing so to no purpose.

397. Should our desire be accordingly to indicate precisely that expression the very singleness of which renders unity of contents also possible, we may determine it as—that which is able to take a comprehensive intention of the poetic understanding and communicate it to Feeling in the most suitable way. Now an expression of this kind is one of which each situation contains the poetic intention in a latent condition; and one, moreover, in which each

situation retains the intention in this latent condition as being concealed from Feeling—thus realising it.\*

398. This complete reservation of the poetical intention would not be possible, even in the case of articulate tonal language, but for the fact of a second and simultaneously sounding medium of tonal speech being able to be given to it. Thus, wherever word tone-speech, as the direct refuge of the poetic intent, has necessarily to sink its own expression so deeply, for the sake of the unrendable bond between this intention and ordinary life, as to retain for it, as covering, a tone-veil liable to become wellnigh transparent—there it is that the equilibrium of the unified emotional expression is enabled by this means to become efficiently sustained.

\* The most ardent admirer of Wagner must here acknowledge the phrase-construction to afford some excuse for doubt, though none for the irreverent mode of expressing this which has been adopted in some cases. Literally, the sentence runs: "Now such an expression is that one which in each of its situations locks the poetic intention within itself; in each one however conceals it even from Feeling; that is to say—realises it." (Ein solcher Ausdruck ist nun derjenige, der in jeden seiner Momente die dichterische Absicht in sich schliesst, in jeden sie aber auch vor dem Gefühle verbirgt, nämlich—sie verwirklicht.)

A "revelation of the poetic intention to Feeling" presumably implies the conversion of Feeling into a mere witness of its intellectual exposition; and, as it is obvious that this would be inconsistent with a perfect realisation of the poetic intent, the concealment of the latter from Feeling in this sense becomes an indispensable condition.

As this contingency has only just been described in the text, it is going rather far to accuse Wagner of ambiguity; merely because of his having assumed the shortened phrase to be sufficient. (Translator.)

399. The orchestra is, as we have seen, the constant and completing speech-medium for unity of expression which, wherever the word tone-speech on the part of the dramatic characters happens to sink for the purpose of clearer definition of the dramatic situation to the extent of showing its plain relation with the intellectual medium of expression used in ordinary life, it balances the abated expression of the dramatic character; and this in such a way, that by means of its powers of musical statement in remembrance and warning, the excited feeling continues to remain in its elevated mood; never having to transform itself by equally sinking down into purely intellectual activity.

400. The height of Feeling which has to be maintained, and from which no descent —but only ascent—is permissible, is determined by the height of expression which has to be similarly maintained; and upon this depends the equal character, as equivalent to unity of contents.

**Absolute Music opposed to Unity of Expression.**

401. We have now to bear well in mind that the orchestral situations in which this balancing of the expression occurs are never to be determined by the arbitrary will of the musician, as a sort of merely ingenious sound-concoction, but only by the poetic intention. If these orchestral situations express anything either inconsistent with, or superfluous to, those in which the dramatic characters are placed, then the unity of the expression has become disturbed by a departure from contents.

402. The decoration by mere absolute music of situations of abatement and preparation (such as

those which the selfish parade of music has caused to find favour in the opera in the way of so-called "Ritornelli," interludes and even in song accompaniment) cancels all pretence of unity of expression absolutely; directing the sympathy of the sense of hearing to the musical statement—no longer as an expression, but rather, so to speak, as the thing expressed.

403. These situations, too, must be strictly conditioned by the poetical intention; and not only conditioned—but in such a way as to direct our feeling, in the sense of warning or remembrance, always and exclusively to the dramatic character—including in that term whatever is contextual with it or proceeds from it. We should not accept these warning or remindful melodic situations otherwise than as felt to be in completion of an announcement being delivered by the character now before our eyes; the full emotion of which he is still either unwilling, or unable, to utter.

404. By means of the orchestra these melodic situations, already in themselves suitable for maintaining equality in the required height of emotion, become, in a certain way, as so many sign-posts for our feeling throughout the whole of the drama's complex construction. In them we become constant initiates of the poetical intention's deepest secrets; as well as direct participators in its realisation. Between them, as representing warning and remembrance, there stands verse-melody, as the individual which both bears and is borne, and just as it is conditioned as issuing from an emotional surrounding of its

**The  
Orchestra  
and Unity  
of Feeling.**

excitement of feeling; or as equally proceeding from other excitements of feeling, whether interwoven or strange, or whether already felt or waiting to become so. These situations, occurring in fully related completion of the emotional expression, fall into the background from the moment that the acting individual advances to the complete expression of the verse-melody.

405. Then it is that the Orchestra continues merely to support this verse-melody by exercise of its explanatory vocation; so as, whenever the glowing tints of the verse-melody's expression fade anew into mere tonal word-phrase, to complete it by warning remembrances of the general emotional expression; as well as to condition the necessary transitions of feeling, as it were, from our own sympathy which has been purposely upheld in its preparedness.

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#### COMPONENTS OF DRAMATIC FORM.

406. These melodic situations (in which presentiment is remembered whilst remembrance is converted into presentiment) have necessarily sprung from only the principal dramatic motives, and will in turn correspond to the number of such motives as constituting the compressed and strengthened ground motives of an action likewise compressed and strengthened. The poet has formed the latter into the pillars of his dramatic structure, applying them fundamentally; not in any broad-cast con-

fusion, but as sufficiently few in number to admit of plastic management and easy survey.

407. [ In these ground-motives, which are no sententious utterances but plastic emotional situations, the poet's intention becomes most intelligible as realised by the receptivity of Feeling; and the musician, in thus realising it, had therefore plainly to arrange these motives, as compressed into melodic situations, in a state of perfect agreement with the poetic intention, so that the most entirely unified form might result as the natural consequence of their well-conditioned mutual repetition—a form hitherto filled up by the musician in a merely arbitrary manner; but which however can only assume the requisite unified state—the state of intelligibility, when proceeding from the poet's design.

408. In the Opera the musician had, up to now, not even tried to secure a unified form for his entire

art-work; each single song-piece having been an independently filled-out form, similar to the other tone-pieces of the Opera only in point of exterior structure, but possessing no actual correspondence

with them arising from form having been determined by contents. Incoherence was thus specially peculiar to the character of opera music. Only the single tone-piece within its own limits possessed any coherent form; and this, having been brought about by the measurements of absolute music, was upheld by custom, and foisted upon the poet as a compulsory burden. What was coherent in this form consisted of a theme which was composed beforehand, and then alternated with a second or

**Contrast  
of Conventional  
with  
Unified  
Drama.**

middle theme; the repetitions being affected by arbitrary will, in conjunction with musical motive.

409. Motion dependent upon change, repetition, or shortening and lengthening of the theme, constituted the only motion of that principal tone-piece of absolute music—the symphonic movement; which strove to acquire unity of form from a context of the theme and its return, justified, as far as possible, to Feeling. The justification of this return however always rested upon the mere acceptance of some mental conception which was never realised; and it is only the poetical intention which can render this justification really possible, because of its absolutely demanding this justification as a necessary condition of its intelligibility.

410. On their return, which is so naturally conditioned by relationships as to give it the character of a rhyme, the principal motives of the dramatic action, having now attained to the condition of a precisely distinct melodic situation completely realising its contents, become collected into a unified artistic form; extending as a binding context, not merely to detail, but to the whole drama itself;\* in which not only these melodic situations, as mutually explanatory, and hence unified, appear—but also the announcement to *Feeling* is made of the motives embodied in them, whether of emotion or manifestation; and these, as the stronger, include the lesser motives of action—besides being mutually con-

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\* The unifying cohesion of the themes as hitherto sought by the musician to be secured for the overture has to be applied to the drama itself. (Original note.)

ditioned and unified after the nature of their kind.\* By means of the mutual relations of material the realisation of perfectly unified form is attained; and, through this form, the statement of unified material; so that this material itself, in point of fact, first renders it possible.†

411. If we collect everything referring hereto in order to reproduce it as one exhaustive expression,

**The** we shall have to designate perfectly unified art-form as: [that in which a far-reaching context of human life-manifestations can, as material, be communicated to Feeling by an expression so completely intelligible that the announcement of this material in all situations shall first completely excite and afterwards completely satisfy the emotions. The material has consequently to be always present in the expression; whilst the expression has to be one always presenting the material, according to its extent. For, what is

\* This passage is, as it were, a literary sample of Wagner's doctrine of compression; for, in a single sentence (which subsidiary clauses do not prevent from being entirely clear) we have a whole chapter in epitome. The vivid impression resulting from this compression into a single sentence of the entire conditions of Opera abundantly justify Wagner in thus making use of a literary means analogous to that of which he is here treating musically. (Translator.)

† The practical utility of the advice implied in this passage should not be missed. Firstly, the mutual relations of the material well controlled lead to unity; and secondly, the elucidation of the material in detail depends upon that unity to the previous establishment of which the material itself has already contributed. (Translator.)

not actually present is grasped by thought alone. Feeling comprehending only what is brought before it.

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THE SOLUTION OF OPERA-PROBLEMS.

412. In this unity, as resulting from an expression which is ever making present, and embracing material according to context, the hitherto existing problem of unity of space and time is not only solved, at one and the same time, but in the sole conclusive manner.

413. Space and time as abstractions of the real and corporeal traits of action, only engaged the attention of our drama-fabricating poets because the one single expression capable of completely realising desired poetic contents was not within their reach.

**Unity of  
Expression  
the One  
Problem.**

Space and time are qualities with which real sensuous manifestations are mentally invested; and which, immediately upon this mental process, have already lost the power of announcement. For the body of these abstractions is the real and sensuous element in action; presented as occupying a certain space during a time of movement dependent therefrom.

414. To base unity for the drama upon unity of space and time is to base it upon nothing; for space and time are nothing in themselves, and only become something when obliterated by what is real in human action and its natural surroundings. This human action must form in itself the unified or coherent element; the acceptance of the time occupied by

which is determined by the possibility of rendering its context surveyable: that of space being determined by the possibility of representing the extent of scene in a manner perfectly suited to its one exclusive desire of making itself understood by Feeling. The completest oneness of space, and the closest compression of time, are capable (if we so choose) of unfolding an action which is utterly disunited and incoherent—as may easily be seen in our unified pieces.

415. Unity of action depends, on the contrary, upon unity of context; an intelligibility only however to be obtained by one means—and that is neither space nor time, but expression. If, in the foregoing, we have shown this unifying expression (which is of a coherence rendering context ever present) to be one both brought within reach and easily to be attained, we have also by this expression re-entered into possession of that which had been necessarily separated by time and space; but as now again united and ever present wherever necessary for its intelligibility.

416. This being so, the conditions as to time and space which prevailed during the absence of this expression are removed by its acquirement; time and space being now obliterated by the drama's actuality.

417. In this way the real drama is no longer subject to any exterior influence; but is that something which, in a state of organically *being* and *becoming*, by simple contact with exteriors, as prompted by its own inner conditions (which again determine it) assumes the form and development

required by the necessity of making its statement plain—in the true sense of stating itself as it actually is and is becoming.

This intelligible formation however is only acquired by bringing forth from the innermost depths of its necessity the fullest possible expression of its own contents.

## CHAPTER VII.

### EPITOME.

#### DRAMA, PRESENT AND FUTURE.

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##### *Preliminary Observations.*

(418) The special kind of poetic intention in view. (419) The scope of the whole exposition.

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##### *The Relations of Poet and Musician.*

(420) Are restrictions necessary for poet or musician? (421) Freedom of the individual and self-restraint in general. (422) Retrospective view of self-restraint. (423) Aristocratic self-restraint. (424) Absence from present-day social conditions of the necessary motive of self-restraint. (425) The real incentive to self-restraint. (426) Self-restraint of poet or musician opposed to the interests of drama. (427) Necessity in drama of poet and musician's mutual stimulation of power. (428) Avoidance of prominence for either the poet's intention or the musician's expression. (429) The musician's position in opera described. (430) The musician's greatest triumph in restraint. (431) The poet's position in opera described.

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##### *The Respective Tasks of Poet and Musician.*

(432) The question of poet and musician being one person or two. (433) The musician as the younger man. (434) The position of the poet as towards the younger musician. (435) Effect of the mutual stimulation of poet and musician. (436)

Present social conditions opposed to the production of opera being confided to two persons. (437) The present production of opera an act of self-sacrifice for one person. (438) The point of departure for inquiry into causes which obstruct the true Drama.

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*The Best Opera-language under Present Speech-conditions.*

(439) Artistic application of ordinary speech. (440) Characteristics of the German, French and Italian languages. (441) The German most favourably circumstanced for illustration of an artistic advance. (442) Explanation of the advantage by the German as an opera language. (443) The point of departure for study of the German artist.

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*Prevailing Opera Conditions.*

(444) Precision of French and Italian singers in delivery of the discourse. (445) Description of conventional opera-translations. (446) The way in which German opera-translations were carried out. (447) Distortion of text in favour of terminal rhymes. (448) Extremes of absurdity characterising the ordinary German opera-translation. (449) Translations of Gluck and the German art-critics. (450) The influence of bad translations upon German singers. (451) The effect of bad translations upon opera in Germany. (452) Opportunities afforded by Recitative for personal display. (453) Absurd excesses of the German singer in Recitative. (454) The public estimation of the voice as an instrument. (455) Incapacity of German singers for delivery of the verse-melody. (456) Imitation of Italian treatments of language by German composers. (457) Instances of abuse of the German language in Opera. (458) Tonal accent as used in opposition to that of speech. (459) Impossibility of the treatment of verse-melody in the "absolute" sense. (460) Purely musical effect of present opera. (461) Reversed effect of opera under existing speech-conditions. (462) Degradation of the verse-melody. (463) Incapacity of the unassisted sense of hearing to grasp the opera's unified form. (464) Effect of the opera-working of the orchestra viewed from the standpoint of absolute music. (465) Present position of the

singer with regard to Gesture. (466) Degradation of Gesture. (467) The artistic provision of facilities of note-production. (468) Correspondence of gesture physically, with that artistically, requisite. (469) Absurdities of conventional gesture. (470) What takes place during pauses in the singing. (471) The relation of the orchestra to gesture in true opera. (472) The orchestra rendered meaningless by absence of gesture. (473) The return of melody rendered meaningless by existing speech-conditions. (474) Effect upon singer and public of the meaningless return of melody. (475) A case of gesture for illustration. (476) Second Illustration of the orchestral treatment of gesture. (477) Second case of the orchestra being rendered meaningless by absence of gesture. (478) Summary of opera-abuse in the use of bad translations. (479) The case of French and Italian singers.

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*Discouraging Outlook for the Poetical Musician.*

(480) The present German artist and dramatic intention. (481) From the public standpoint the opera a delight for the mere sense of hearing. (482) Effect of true opera upon the composer's handling of the orchestra. (483) Effect of imperfect treatment of the orchestra. (484) The highest orchestral speech that which courts the least separate attention. (485) Humiliating outcome for the present-day poetical musician.

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*The Philistine Influence.*

(486) The artist's duty. (487) Certainities of the present artistic position. (488) How to approach the causes of present opera-conditions. (489) The lack of a public for the perfected art-work. (490) The present public attitude towards art. (491) The starting-point for study of the public. (492) The Renaissance period as favourable to art-production. (493) Aristocratic influences upon art-production. (494) The influence upon art of successive generations of nobility. (495) The present dictator in matters of art.

*The Artistic Outlook.*

(496) Necessity of investigating the Philistine. (497) Analogy in illustration of the ascendancy of the Philistine. (498) The artist's true position. (499) The future of art.

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*Epitome of the Situation.*

(500) The union of poetry and music. (501) Music as the mother-element. (502) Epitome of analogies as applying to the outlook. (503) Definition of the Artist.

## CHAPTER VII.

### DRAMA—PRESENT AND FUTURE.

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#### PRELIMINARY OBSERVATIONS.

418. IN the exposition thus brought to a close I have indicated possibilities of expression which poetical intention *can* employ, but which poetical intention of the highest order *must* employ for its realisation. To test the truth of these possibilities of expression is exclusively dependent upon poetical intention of the highest order; which however can only be conceived by the poet who is conscious of these possibilities.

419. Whoever has understood me, in respect of this, as if my purpose had been to set up an arbitrarily invented system, in accordance with which poets and musicians should henceforth proceed, has not been willing to enter into my meaning. Whoever is willing to believe still further, however, that what is new in my advancements rests upon absolute presumption, without being at one with experience and the nature of the subject treated, would not be able to

understand me, even were he willing to do so. The new which I may have advanced is nothing else than the unconscious element in the nature of the thing itself, to the consciousness of which I have succeeded; and of this, as a thinking artist, I became conscious, by grasping, according to a general perception of its constitution, that which artists had hitherto only considered in detail.

I have accordingly not *dis*-covered anything new, but only *re*-covered that general perception of the whole subject's constitution.

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#### THE RELATIONS OF POET AND MUSICIAN.

(420). It still remains for me to show the relation between poet and musician as proceeding from the above exposition, in order to do which concisely let us first settle for ourselves the question :

Has the poet to restrict himself, as towards the musician; and the musician to do so, as towards the poet?

421. Until now, the freedom of the individual has only seemed possible by a restriction (a wise one) proceeding from exteriors; and the **Is the Artist Restricted?** moderation of his impulse, naturally including that also of his force of capability, was the first demand made upon the one man by the State-like community. The full assertion of the one individuality could not fail to be regarded as synonymous with prejudice to that of others; as against which self-restraint on the part of the indi-

vidual was esteemed to be the height of wisdom and virtue. Strictly speaking, this virtue was one never forthcoming; though preached by the wise, sung by all didactic poets, ordered at last by the State as a duty of the subject, and inculcated by religion, as the due exercise of humility. It was one held to be desirable but never carried out; remaining as an ideal, never realised. Moreover, all the while that a virtue has to be commanded it cannot, in point of fact, be ever carried out.

422. The exercise of this virtue was either, on the one hand, despotically forced and accordingly therefore devoid of any virtuous merit such as that understood; or else it was one which was necessary, voluntary and instinctive—in which case the enabling force was not provided by self-restraint, but by love. The very wiseacres and legislators who ordered this exercise of reflective self-restraint did not for a moment themselves reflect upon the fact that they had slaves and dependents beneath them, whom they had deprived of the means of practising this virtue. For all that however these slaves and dependents were, strictly speaking, those who alone actually practised any self-restraint—though merely because they were compelled to do so.

423. The self-restraint of this governing and calculating aristocracy consisted, amongst themselves, simply of that crafty egoism which suggests separation and unconcern about others; and this indifference to all that might befall, though managing in point of exteriors to borrow quite a graceful appearance from forms of reverence and friendship, could only exist in consequence of other men, as

slaves and chattels, standing at command, and alone rendering possible this independence and marked-off separation from them of their lords.

424. In that frightful demoralisation of our present-day social circumstances which excites the indignation of every true man, we see the necessary result of demanding an impossible virtue; only, in the end, to be upheld by a barbarous police. Nothing but total abolition, alike of this demand and of the grounds which led to its formation; nothing but suppression of the inhuman inequality amongst men, as regards their position in life, can produce those consequences of the demand for self-restraint which were mentally in view; nothing, in fact, but the rendering possible of love as unrestrained.

425. Love however brings about that mental ideal result in an immeasurably superior degree; for it cannot be said to constitute restraint within itself, but what is infinitely greater than that—namely, supreme promotion of the force of our individual capabilities, simultaneously with that of the necessary impulse to self-sacrifice in favour of a beloved object.

426. If now we apply these admissions to the case lying before us, we shall see that the extreme result of self-restraint, on the part either of the poet or musician, would entail the death of the drama; or, more properly stated, would not admit of the infusion into it of life ever becoming possible. From the moment of poet and musician being under mutual restraint, each one could have no project beyond that of showing off his own peculiar capa-

bility; and the object subjected to this individual glorification of capabilities being the drama itself, the latter would naturally have to share the lot of the invalid between two physicians, each equally bent upon displaying his skill in an opposite scientific direction; when the patient, even with the finest constitution, would have to go to ground.

427. Should however the poet and musician, instead of being restrained, mutually and lovingly stimulate each other's power to the utmost; and should they, in this love, accordingly prove all that which it lies in their power to become; should they mutually sacrifice themselves, by each permeating the other with his own highest power—then is the drama duly brought forth in accordance with its supreme fulfilment.

428. Should the poetical intention, as such, be still in evidence and perceivable, it has not yet permeated the musician's expression—which means that it is not yet realised. Should, on the other hand, however, the musician's expression, as such, be still recognisable, that also has remained unfulfilled by the poetical intention; for only when in the realisation of that intention (by their separately perceivable existence becoming so extinguished that neither the poet's intention nor the musician's expression remain any longer as such in evidence) can that actuality which is the equal object of both be an accomplished fact. This actuality is the Drama, at the representation of which we have no more to be reminded of either intention or expression; but the contents of which have to fulfil a human action

for us instinctively, as one necessary and justified to Feeling.

429. Let us therefore explain to the musician that every situation of his expression (even to that which is least important) in which the poetical intention is not contained, and which is not necessarily conditioned by that intention for its realisation, is superfluous, disturbing and bad. Moreover, that every one of his announcements is necessarily expressionless, whilst remaining unintelligible; that it becomes intelligible only by containing the poetical intention within itself; that he, himself, as realiser of the poetical intention however occupies an infinitely higher position than he did in his arbitrary procedure without that intention—for the reason that his announcement, as one conditioned and satisfying, is in itself higher than that which, whilst conditioning, is needy in itself, notwithstanding its being the highest human aim.

430. Let us finally explain to him that just as his announcement is conditioned by this intention he becomes instigated to a statement of his powers of far richer character than he could display in the lonely position where, for the sake of an extreme intelligibility, he was obliged to restrain himself—or, in other words, confine himself to an activity not appertaining to him as a musician; and as against which he is now summoned to what is precisely the most unrestricted development of his powers—all because he no longer either ventures, or aspires, to be anything but exclusively a musician.

431. To the poet however let us explain that his intention, so far as it may be announced to the sense of hearing, if not capable of becoming completely realised in the expression of the musician conditioned by him, is no supreme poetical object at all; that, whenever his intention is still in evidence, it is also not yet fully poetised; and that he can therefore only estimate his intention to be one of supremely poetical character by its proving capable of complete realisation in the musical expression.

In conclusion therefore the measure of poetic value may be stated thus:

Since Voltaire said of opera that:

What is too stupid to be spoken is what they cause to be sung,

let us say—as against that, and of the drama lying before us—that:

What is not worthy of being sung is also not worthy of being set in poetic terms.

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#### THE RESPECTIVE TASKS OF POET AND MUSICIAN.

432. After what has been said it would appear wellnigh superfluous to pose the further inquiry:

Are we to conceive of poet and musician as being two persons or one only?

The poet and musician, as we intend them, are easily conceivable as two persons. The musician,

in view of his practical provision of means, as between poetical intention and ultimate life-like actuality in realistic presentment, might even be stipulated for by the poet as requiring to be a separate person; and, in fact, one younger than himself—even if not necessarily with regard to time of life, at least in point of character.

433. This younger person, as standing nearer to instinctive life-utterance (in lyric situations especially) could easily prove more appropriate for realisation of the poet's intention than the more experienced and more reflective poet himself; and, from his natural inclination to this younger person, as more joyfully passionate (from the moment of the latter absorbing, with a desirous inspiration, the poetical intention communicated to him by the elder) that beautiful and supreme noble love would blossom forth which we have recognised as the force rendering art-work possible.

434. The poet's knowledge of this younger man, as a musician, having thoroughly entered into that intention of his which we can here but barely mention, and of this younger one being also possessed of full capabilities for its comprehension, would already suffice to cement that love union in which the musician is the indispensable medium for bringing forth what has been conceived; whilst his own share in the concept consists of an impulse to communicate what has been imparted to him—and with fullness and warmth of heart.

435. In this impulse imparted to another the poet

would, himself, acquire an ever-increasing warmth towards his production, which would inevitably decide him in an extremely sympathetic co-operation, also with the very act of bringing forth. This dual activity of love would be precisely the means of expressing an artistic power, endlessly inspiring and enabling to each side.

436. Should we however consider the position which the present poet and musician mutually take up, and then identify this by light of the principles of self-restraint, both as these are decreed by egoistic isolation, and as we may perceive them to exist among the several factors of our modern social system, we are bound to feel, in any event, that wherever each one courts an unworthy publicity by self-glorification, none but the isolated man remains capable of taking up into himself the spirit of the community and of cultivating and developing it; though with ever-unavailing powers.

437. It is not to two separate persons that the conception of rendering the finished drama possible can occur at the present time; because these two persons, having the requisite sincerity, would be obliged to confess that the interchange of this conception would, as regards publicity, render the realisation of it impossible—an admission which would stifle their undertaking at the onset. It is only one by himself whose impulse can transform the bitterness of this confession into an intoxicating enjoyment, impelling him with inebrious hardihood to face the undertaking of making the impossible possible; he alone it is who, impelled by two artistic

powers, and finding them irresistible, allows them to carry him forward in willing sacrifice of self.\*

438. Let us cast one more glance upon our musical and dramatical publicity in order, from its condition, to make clear to ourselves why the drama as here described, cannot possibly be effected at the present time; and why that which has been ventured upon in spite of this, instead of evoking comprehension, has necessarily given rise only to an intense confusion.

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\* I am bound here to allude to myself expressly—and, candidly speaking, to do this for the purpose of warding off a possible suspicion on the part of my reader that, by this present exposition of the finished drama, I may be as it were attempting to elucidate my own artistic productions; and undertaking it in the sense of implying that the requirements formulated by me are fulfilled in operas of my own, which exhibit, in right condition, the drama held up to view. To no one can it be more patent than to myself that the realisation of the drama, as I intend it, depends upon conditions which do not lie within reach of the will of the individual, or even within that of his capability; though the latter might be immeasurably greater than my own. They lie solely in the community of condition, as well as in the community of action which is thus rendered possible; and the absolute negation of which is all that is at present forthcoming. Yet, I confess that my artistic labours were, to me at least, of great importance; since my range of observation forces me, unfortunately, to regard them as the only available witnesses of an endeavour, the successes of which, however small they may be, form the only source from which to learn that which (in proceeding from unconsciousness to consciousness, and, as may be hoped, to the salvation of art) I did acquire; and am now enabled with full conviction to express. It is not of my productions, but of that of which, through them, I acquired that consciousness which now enables me to speak of it with conviction that I am proud. (Original note.)

THE BEST OPERA-LANGUAGE UNDER PRESENT  
SPEECH-CONDITIONS.

439. We were obliged to recognise articulate speech itself as absolutely necessary to the foundation of a complete artistic expression.

**The Opera-Language Question.** We have also been obliged to realise that our loss of the emotional meaning of speech is one for which, in the poetic announcement to Feeling, nothing can ever compensate. If we have thus demonstrated the possibility of giving new life to language for purposes of artistic expression, and if we derived this finished musical expression from speech, as led back to its emotional meaning, it is that in doing so we took our stand upon a presumption which is capable of being realised only in life itself, and not by the sole artistic will. If we assume however that the artist who realises the development of life according to its necessity has approached this development with formative consciousness, we shall certainly regard his endeavour to elevate his prophetic warning to the level of artistic deed as fully justified; and allot him, in any case, the praise of having for the time being exerted himself in a most intelligently artistic direction.

440. Should we now survey the languages of those European nations which have hitherto taken an independent part in the development of the opera as musical drama (and these comprise only the Italian, French and German), we find that, of these three nations, only one—the German—possesses a language the common use of which still displays

any immediate and recognisable connection with its own roots. The Italians and French speak languages the root-like signification of which can only be made intelligible to them by means of the study of ancient, or so-called dead, languages. French and Italian are the outcome of a mixture of nations; during an historical period, the conditioning influence of which upon these peoples has entirely disappeared. It may be said therefore that these languages speak for the people, and not that the people themselves speak in their languages.

441. Should we now be willing to assume that even for these languages totally new and still unforeseen conditions might arise, causing in them formations more intelligible to Feeling, resulting from a life which, free from all historical oppression, enters into intimate and relatively closer intercourse with Nature; and if we might further venture to feel assured that Art would, in any case, exert a particularly weighty influence upon that transformation (assuming Art itself in this new life to show itself really what it ought to be), even then we must also recognise that such an influence is bound to occur most fruitfully in the case of that art which finds its expression upon a language, the connection of which with Nature is, even at present, still more recognisable to Feeling than is the case with either the French or Italian languages.

442. That forewarning development of the influence of the artistic expression upon that of life cannot, to begin with, proceed from art-works, the articulate foundation of which lies in either the Italian or the French language; the German, of all modern

Opera-languages, being alone capable of associating itself, in the manner which we have recognised as requisite, with the task of giving life to artistic expression. This is because, in the first place, it is the only language which even in ordinary life has held fast to the accentuation of root syllables; whilst in the other languages alluded to, the accent has, in pursuance of an arbitrary and unnatural convention, been placed upon syllables in themselves meaningless and contributing only to inflection.

443. It is consequently the all-important ground-situation which bids us look to the German nation in our search for an artistic expression in drama, at once supreme and completely justifying; and, if it were possible for artistic desire alone so to advance the finished dramatic art-work as to enable it to see the light, it would be through the German language alone that this could possibly take place. To determine this artistic will as one capable of being practically carried out the first condition however lies in association with dramatic artists—whose activity upon the German stage we will now consider.

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#### PREVAILING OPERA-CONDITIONS.

444. Italian and French singers are accustomed only to perform such musical compositions as are written in their native language; and, however slight may be the relation of these languages to any connection with musical melody of a kind entirely true to Nature, there is one thing unmistakable about

the rendering of French or Italian singers, and that is—their precise observance and delivery of the discourse, as such. This may be still more evident in the French than in the Italians; yet, everybody must be struck by the clearness and energy with which the latter also pronounce their words and that this is particularly the case in the *drastic* phrases of recitative. It must however be admitted that beyond everything there is in both of them that one trait; which consists of a natural instinct, by which they are withheld from distortion of the sense by false expression.

445. German singers are, on the contrary, and to a preponderative extent accustomed to sing only in Operas which have been translated into German from the French, or from the Italian language. In the matter of these translations, neither the poetical nor the musical intelligence was ever brought into play; the transfer being undertaken merely in the way of business by people without any idea of either musical or poetic art, and who translated an opera in the same way as a newspaper article or a commercial circular.

446. In the ordinary way, it was precisely of musical knowledge that these translators were most conspicuously devoid. They translated a French or Italian text quite independently as literary verse, and in some unaccountable manner, the so-called Iambic rhythm, as corresponding with the entirely unrhythmical original. Then they left these verses to be mechanically placed beneath the notes by commercial music copyists; in such a way that the

syllables might correspond with the notes as far as number was concerned.

447. The translator had endured his poetic throes all for the sake of providing a prose of the lowest class with silly terminal-rhymes; and, as these terminal rhymes often presented special difficulties of their own, though the rhymes themselves were rendered wellnigh completely inaudible by the music, the natural order of the words was twisted about for their sake to an extent approaching utter unintelligibility.

448. To this verse—disgusting, vulgar and nonsensical in itself—a music was now applied, with the full sounding accents of which it was nowhere in accord; sustained notes coming in for short syllables, and long syllables falling to the short notes; the accentuated rise of the music being allotted to the fall of the verse—and vice versa.\* From these most revolting shocks to the physical sense the translation passed on to utter disfigurement of the meaning; impressing this upon the sense of hearing with an evident intention exemplified by numerous word repetitions, and this was done in such a way that the ear had instinctively and entirely to turn aside from the text and to continue to heed only the purely musical statement.

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\* I bring these extremely coarse blunders forward, not as presented by translations in every instance, but because of their being frequently liable to crop up without disturbance to either singer or listener. I avail myself of the superlative therefore as necessary for exhibition of the subject by that outline of it which is most familiar. (Original note.)

449. This was the kind of translation in which the introduction took place to German Art-criticism of Gluck's operas; the essential peculiarities of which lies in the truthful **The Temp.** declamation of speech. Whoever has seen the Berlin score of one of Gluck's operas, and has thus convinced himself of the workings of the German text-line with which these works were publicly brought forward, will be able to form some idea of the character of the Art-æstheticism of Berlin which formed its standard of dramatic declamation upon the operas of Gluck. This standard, of which they had heard so much from Paris through literary channels, they were now (in a most truly remarkable manner) able to recognise in performances taking place with the identical translations which thus threw all correct declamation to the dogs.

450. What was far more important than the influence of these translators upon Prussian Æstheticism was, however, their influence upon the German opera singers. From the fruitless pains of trying to make the text-line agree with the notes of the melody they were soon compelled, by sheer necessity, to find some means of escape; so they formed the habit of considering the text, less and less, as having anything to do with sense; giving the translators, through this inattention, fresh courage for an even greater neglect in their work; so that the latter now came more and more under the description of a printed textbook, being given into the public's hand just in the same way that a book of words serves for explanation of a pantomime.

451. Under such circumstances even the dramatic singer finally abandoned the unproductive exertion of clearly pronouncing vowels and consonants, as an impediment and difficulty for him in execution of the vocal part; which he now treated purely as if carried out by a musical instrument. Of the entire drama, accordingly, nothing further remained either to him or the public than absolute melody; and, this being the case, the latter became consigned to recitative.

452. But as, in the mouth of the German translation-singer, articulate discourse was no longer the basis of this recitative (with which he had so far not known what to do) it soon acquired for him a particular value; and specially as a consequence of release from the irksomeness of being bound by the strict time of the melody, and of becoming independent of the beat of the orchestral conductor; so that here was an opportunity for the singer to indulge at pleasure in the display of his voice.

453. Recitative without discourse meant, as far as he was concerned, a confusion of notes without connection; from which systematically to evolve whatever his voice-conditions might more particularly favour. Such and such a note, occurring say once in every four or five, was now, in delighted satisfaction of the singer's vanity, submitted to an extent of "sostenuto" which only ceased when the breath was exhausted; so that singers, one and all, were extremely pleased to appear in recitative on account of its thus presenting them with the very finest opportunity for showing themselves—well, perhaps not altogether—dramatic reciters; but as

possessed of good vocal organs, and stout healthy lungs.

454. Notwithstanding all this the public continued in the position of acquiescing in the description of this or that singer as dramatic; by which they understood precisely the same thing as when they praised a solo violinist for being able to make his purely musical delivery amusing and pleasant, by means of difficult progressions and skips.

455. It is easy to form an idea of the artistic results of all this, by suddenly calling upon singers for delivery of that melody of word-verse of which a precise account has already been given. They would be the less able to render this on account of having (even in operas composed to original German texts) accustomed themselves to proceed in the same way as in the case of those which had been translated; a course in which they had been supported by our modern German opera composers themselves.

456. It has long been the practice of German composers to treat the German language according to an arbitrary pattern; derived by them from the management of speech, as they encountered it in the operas of that nation from which we originally imported the opera as a foreign product. Absolute opera-melody, as formed with those entirely definite melismic and rhythmic peculiarities which in Italy fairly agree with a language liable to arbitrary accentuation, had been from the first also the standard for German opera-composers; this melody having been by them imitated and varied, and the

**The Trials  
of the  
Mother-  
Tongue.**

peculiarity of our speech and its accents having been obliged to accommodate themselves to its requirements.

457. The German language has now, for a considerable time, been treated by our composers as being a substratum of the melody; and, whoever desires to convince himself with clearness of the truth of what I say, can accurately do so by comparing it, for example, with Winter's "Unterbrochene-Opferfest." Besides the accent of the sense of speech being applied in an entirely arbitrary manner, even that of root-syllables (which was originally based upon sensation) has often been completely distorted for the sake of the melismic; certain composite words possessed of two such accents having been however straightway pronounced either unfit for application to musical composition altogether; or the absolute compulsion to apply them has been met by giving them an accent at total variance with our language.

458. Even Weber, notwithstanding his being otherwise so conscientious, has frequently neglected the claims of language through his care of melody; whilst, during the most recent period, tonal accent (in the opposition to that of speech thus resulting from the use of translations) has been positively imitated by German opera composers, besides being afterwards retained as an extension of the scope of operatic language; so that singers, upon being shown a melody of word-verse of the kind here intended, would have been altogether incapable of rendering it in the sense of what we have described.

459. The leading feature of this melody lies in

its musical expression having been absolutely con-

**Fate of**           ditioned by the sensuous and intellectual\*  
**the Verse.**    character of the speech-verse, from which  
**Melody.**       alone the form of its musical statement  
 has arisen; and that ever-present element of it which  
 excites in us a simultaneous emotion as arising from  
 these conditions is, in its turn, the necessary condi-  
 tion of our comprehension of it. Now, this melody,  
 as separated from its natural conditions, after the  
 manner in which our singers would totally separate  
 it from speech-verse, would remain unintelligible  
 and devoid of expression. It might, nevertheless,  
 be possibly allowed to produce an effect correspond-  
 ing to its purely musical contents alone; but this  
 would at least deprive it of the special sense re-  
 quired by the poetic intention, whilst, as for the  
 dramatic intention, this rendering would amount  
 (even in the event of the melody being in itself  
 pleasurable to the sense of hearing) to its total can-  
 cellation. The reason of this is that, upon the  
 melody returning to its relative position in the or-  
 chestra, dramatic intention would allot to it the  
 meaning of a warning remembrance; and this it  
 could not properly bear so long as it was grasped  
 by us only as absolute melody; as it would be  
 necessary for it to correspond with a definitely  
 announcing significance and to be so maintained.

460. As performed by our singers thus bereft of  
 language, a drama set in tonal word-speech of the  
 kind we have described would, therefore, be capa-

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\* See also par. 138. The note attached to par. 106 has  
 also an interest in the same connection.

ble of producing only a purely musical impression upon the listener; and, in default of the conditions enumerated as necessary for its comprehension, would cause its performance practically to amount to the following result:

461. The speechless song, as detached from word-verse, alike in its delivery and in our conception of it, would necessarily affect us as indifferent and tiresome; wherever we did not perceive it rise into a melody capable of engaging our sense of hearing and of thus determining our sympathy. The orchestra's reminder of this melody, as a significant dramatic motive, would awaken within us merely the remembrance of it as a tune, instead of as an announcing motive; its return in another part of the drama therefore withdrawing us from the actual situation instead of explaining it.

462. Now void of meaning, this melody upon its return could scarcely do otherwise than tire the sense of hearing; which, no longer moving our *inner* feeling, but only awakening thirst for an exterior enjoyment changeful without motive, now causes the very thing to appear as burdensome poverty of announcement, which, in point of fact, corresponds to a duly sensuous richness of thought-material.

463. The hearing-sense, which however only demands satisfaction by a musical excitement received through the narrow dispositions to which it is accustomed, would become utterly confused at their vast extension over the entire drama; this extensive enlargement of form being one which can only be grasped

**Gesture  
and the  
Hearing-  
Sense.**

by Feeling, as disposed for the actual drama, according to its unity and intelligibility. Moreover, the great unified form, as resulting from the extension of those which are small, narrow and mutually disconnected, would remain absolutely unrecognisable to Feeling when not disposed for this drama, but restricted to the sense of hearing; and the whole musical structure would thus be reduced to cause an impression of hopeless and unsurveyable confusion, the existence of which we should only be able to explain by referring it to the arbitrary will of a fantastic, muddling and incapable musician.

464. What would, however, be obliged still further to strengthen us in this impression would be the apparently confused, uncontrolled and contradictory utterances of the orchestra; which can only satisfactorily affect the absolute sense of hearing when logically expressing itself in firmly constructed and melodious dance-rhythms.

465. The first duty of the orchestra, as we have seen, is, through the medium of its special capabilities, to give expression to the dramatic gesture of the action. Let us consider, therefore, how great must be the influence exercised upon the gesture required, by the circumstance of the singer's performance being speechless. The singer, who does not know that he is the representative of a definite dramatic personage whose prime mode of expression is through speech, from which it follows that he also does not know the relation of his own dramatic announcement to that of the other characters with which he comes in contact—the singer, in short, who does not himself know what he has to express

is, for the various reasons mentioned, emphatically not in a position to communicate to the eye the gestures required, in order to make the action intelligible.

466. From the moment that his delivery has become that of a speechless musical instrument, he will either refrain altogether from expressing himself in gesture, or he will employ it after the style in which an instrumental *virtuose* finds himself necessitated to have recourse to it; as a physical means for producing his tone in certain special positions, or situations of sensuous expression.

467. These physically necessary situations of gesture have been instinctively present to the reasoning poet and musician; he knows in advance the occasions for their display, but simultaneously arranges for them to accord with the sense of the dramatic expression, and accordingly takes from them the quality of a merely auxiliary physical means. Gesture is then conditioned by the physical organism as appropriate to the production of certain notes as well as to the special musical expression of the moment.

468. This gesture he arranges to correspond precisely with that of the expressed sense of the dramatic character's announcement; and, **Gesture as now in Evidence.** in fact, in such a way that the dramatic gesture, with its obviously physical foundation, will justify the physical gesture in the higher signification necessary for dramatic comprehension, whilst concealing it and preventing the intrusion of its purely physical character.

469. Now this singer, already schooled in the

precepts of absolute vocal art, has been also instructed about a certain convention in accordance with which he has to accompany his delivery by gesture upon the stage. All that this convention consists of is—adoption of the procedure of dance pantomime; in order to render presentable that physical gesture which depends upon vocal delivery, through unschooled singers having allowed it to degenerate into exaggeration and coarseness. This conventional gesture, which, strictly speaking, does no more than contribute to cover up with even greater completeness the last traces of melody's disappearing speech-sense, applies however only to those places in the drama where the actor really sings; so that he no sooner leaves off singing than he considers himself free from any further gesture-obligation.

470. Now, our opera-composers have utilised these pauses in the singing to get in orchestral interludes; in which either special instrumental players may show what they can do in the way of execution, or the composer himself may reserve them for the purpose of drawing public attention to his talent for interwoven orchestration. The time of these interludes is occupied by the singers, in their turn, according to certain rules of theatrical decorum; as soon, that is, as they are no longer busily engaged in bowing their thanks for applause received. They go to the other side of the proscenium; or strut to the rear of it, with an air of looking round to see if anybody is coming; then, forward they step again, lifting their eyes to heaven. Though not quite counting as decorous, it is still held allowable, and

in cases of embarrassment justified if, during such pauses, one player bends over the others to have a social chat with them; or if the folds of the dress are adjusted, or if in short nothing whatever is done but calmly to let the orchestra work out its own destiny.\*

471. To this gesture-play of our opera-singers, as literally prescribed for them by the spirit and form of the translated operas in which they are almost exclusively accustomed to sing, let us now hold up the demands necessary to the kind of drama we have in view; and from their non-fulfilment, come to some conclusion respecting the confusing impression upon the listener which the orchestra would have to produce. The orchestra, in accordance with the effectiveness which we attributed to it in its capacity for expression of the "unspeakable," was in such a way peculiarly suited to dramatic gesture (in the sense of supporting, indicating—aye, in even, so to speak, paving the way for it altogether) that, by means of its language, the unspeakable element in gesture was brought to our full comprehension. At every moment, accordingly, it takes the most untiring and sharing interest in the action, as well as in the latter's motives and expression; so that its announcement cannot fundamentally in itself have any predetermined form, but acquires its own special cast

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\* Need I mention exceptions? The very fact of these remaining totally without influence proves to us the force of the rule. (Original note.)

primarily from what it has to signify, or from its generally participative attitude; which causes it finally to merge itself into the drama altogether.

472. Now, imagine for example some passionate gesture of the actor; one which appears and subsides with equal suddenness. This, if accompanied and expressed by the orchestra precisely as the gesture requires, must, by such complete agreement, show the co-action to be of striking and surely determinative effect. Now, however, think of the conditioning gesture as removed from the stage; so that we keep the actor in any sort of indifferent pose. Does not the sudden violent gush and impetuous disappearance of the orchestral flood strike us rather as a mere crazy fit on the part of the composer? We could, if desirable, adduce a thousand such cases, but from those which occur to us let us make only the following selection.

473. A girl has just parted from her lover. She steps to a point enabling her to watch him as he recedes into the distance; her gestures instinctively disclose that the departing one is still turning towards her for another glance, and she gives silent expression to a final loving salute. The orchestra indicates and accompanies this attractive situation by means of a reflective introduction of the melody; and in such a way as to present us with the full emotional contents of that silent loving salute, which the actress had already given us in the greeting she had actually uttered when receiving her lover previous to the parting. If, in the first instance this melody has been sung by a singer of the speechless order, it does not upon its return in-

herently constitute the speaking or thought-awakening expression which it ought now to invoke; the only effect of its return being that the composer has re-introduced a fairly pleasant theme because liking it he feels justified in toying with it a little longer.

474. Should the singer, however, accept this repetition of the melody as a mere orchestral "ritornello," she will not trouble in the least about going through with any play of gesture. Instead of that she will remain standing in the foreground, with an indifference betokening that she is simply waiting for the ritornello to be over and done with; whilst the listener will receive an impression, the painfulness of which could not be exceeded, to the effect that the interlude is only a delay that had been introduced without rhyme or reason; and that, properly speaking, it ought to be cut out.

475. The further case, with which we conclude, is however one in which a gesture having been made **Orchestral** intelligible by the orchestra, assumes an **Significance** absolutely decisive importance. A situa- **Destroyed.** tion has satisfactorily concluded, hindrances have been removed, and the prevailing mood is one of content. The poet now finds it necessary to derive from this situation another one; and in realising his intention, the following points occur. He has to cause the mood to be deemed not truly and completely one of appeasement; and the hindrances of the previous situation to be felt to have been not entirely removed. His desire is to cause us to accept the apparent pacification of the dramatic characters as a self-deception on their part; for which reason he has so to modify our feeling as to

make it regard an extended and altered development of the situation by the co-working of our sympathy as a necessary condition.

476. With this object in view he introduces the significative gesture of a mysterious person; whose motives, as so far revealed, cause us to be anxious for their conclusively satisfying solution, and who by this gesture threatens the principal character. The contents of this threat have to imbue us with a sense of warning; the character of which the orchestra must make clear, and the only means of completely doing this consists of joining it to a remembrance. He therefore selects for this important situation the sharp and energetically accentuated repetition of a melodic phrase which we have already perceived as the musical expression of a line of speech relating to the threat; and which, besides being so characteristically formed as clearly to recall the thought of an earlier situation, now, in union with the threatening gesture, becomes a presentiment both intelligible and instinctively determining to Feeling.

477. Now, however, let the threatening gesture disappear. What is left of the situation gives the impression of one of complete quietude; except that, upon a sudden, the orchestra takes us completely unawares by intruding with a musical phrase the sense of which we have not been allowed to gather from the singer's former speechless performance, and the announcement of which in this place we therefore regard as a fantastic and blameworthy whim of the composer.

478. This will be enough for the purpose of

following up the various humiliating consequences affecting the intelligibility of our drama.

It may be admitted that the cases mentioned consist of the grossest delinquencies; but the fact of their possibility at each representation of opera, and upon stages which still continue under conscientious guidance, is one which no one will deny who has criticised these performances from the point of view of dramatic requirements; and it is well calculated to give us an idea of the artistic demoralisation by which our stage-singers are beset; caused *more especially* by the circumstance here brought into relief—of their being principally accustomed to sing only operas which have been translated.

479. For as already said when, in the case of Italians and Frenchmen, we meet with that which I have held up to blame, we do not find that it occurs in the same or in anything like the same degree. Moreover, in the case of the Italians, it could not readily so occur; for the reason that, in the operas which they have to sing, absolutely no other demands are made upon them than those which in their own particular manner they are able completely to fulfil.

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DISCOURAGING OUTLOOK FOR THE POETICAL  
MUSICIAN.

480. It is precisely upon the German stage, and hence in the very language which for the time being is the most completely capable of rendering it possible, that the drama, as we have it in view, would

result in the most hopeless confusion and most utter misunderstanding. Actors who absolutely fail to realise and sympathise with the dramatic intention in speech which is its nearest and fundamental medium are also unable to grasp the intention itself; and, were they to seek to conceive an accurate idea of it from the purely musical standpoint (which is what they generally do), they would inevitably succeed only in misunderstanding it; whilst their errors and perplexities would be certain to lead them to discover anything one may imagine—except the identical intention they were trying to find.

481. All that would still remain to the public,\* accordingly, would be the music, as detached from

**The Residue of Opera.** all dramatic intention, and this music would strictly be able to make its impression upon the listener only where appearing to be so removed from the dramatic intention as to offer a totally independent charm for the ear. Turning their attention from the

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\* Under the term "public" I never intend to include those isolated persons who, from the standpoint of abstract art-knowledge, familiarise themselves with matters never realised upon the stage. By the "public," I only understand the whole body of spectators who are without specifically trained art-intelligence; and to whose emotional understanding the drama, as represented, must come completely—and without the necessity of effort. In their participation therefore they ought never to be inclined to the application of art-means, but concentrate upon the object of art which has been realised through those means—which is the Drama; as upon the production of an action capable of being understood by everyone. The public, whose enjoyment accordingly should not depend upon any effort of art-

apparently unmelodic song of the singer (the term "unmelodic" being used in the sense of vocal, as taken over from instrumental, melody) the public would have to survey the play of the orchestra in search of enjoyment from that source; and here it is likely that one thing would fix its interest—that being the instinctive charm provided by a varying and manifold instrumentation.

482. In order to elevate the wonderfully empowering speech of the orchestra to the height of being able at any moment clearly to announce to Feeling the "unpronounceable" element lying in the dramatic intention, the musician, now fully imbued with the poetic intention (as already explained) has—it may be not altogether to set himself limits, but he has to quicken his gift of invention, by bringing it to the level of the necessity he feels for giving the most striking and certain expression to his discoveries, from amongst the extremely manifold speech capabilities of the Orchestra.

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intelligence, will be defrauded in respect of this expectation should the representation, for the reasons given, not realise the dramatic intention; and they are entirely within their rights when they turn their backs upon such a performance. As for the artistic expert, on the other hand—he who reaches the unrealised dramatic intention by means of a textbook and through critical insight into the meaning of the music (which is generally well-rendered by our orchestras), when he, in spite of the representation, endeavours to accept the intention as realised—that is a mental effort necessitated from him, and one which must rob him of all enjoyment of the art-work, by converting what ought to have been an elevating and instinctive enjoyment into an intense labour. (Original note.)

483. While this speech-power remains incapable of the individual announcement required by the **The Humil-** endlessly manifold character of the **iation of** dramatic motives, the orchestra, unable **Art.** to correspond to the individuality of those motives with a one-coloured announcement, becomes a disturbing effect by the fact of not being completely pacifying; and would therefore (like everything else not entirely suited to its purpose) injuriously court attention in the complete drama.

484. This is precisely the kind of attention which fidelity to our plan requires not to be attracted to it. On the contrary, by everywhere clinging closely to what is most suitable, as presented by the finest individuality of the dramatic motive, the orchestra must lead attention away from itself as a means of expression; and, with instinctive compulsion, cast it upon that expression's object; so that it is precisely the richest possible orchestral speech which should combine with the artistic object itself; and this in such a way as, by courting no attention, to be in one sense not heard; and to be specially unheeded in its mechanical aspect, as we are only concerned with that organic effectiveness of it wherewith it has become merged into the drama itself.

485. How humiliating therefore must it be to the poetical musician, if the public receives his drama by giving sole and special attention to the mechanics of his orchestra; and even limit the praise vouchsafed to him to that of being a "very clever instrumentalist." How cast down must he feel when he—he whose only care in all his forms has been for the dramatic intention—learns that the report

of literary art-critics upon his drama is that they had read a textbook, and heard some flutes, fiddles and trumpets play some wonderfully interweaving music.

Considering the circumstances already described however could this drama have any other result?

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#### THE PHILISTINE INFLUENCE.

486. And yet! have we to cease being artists then? Or, have we to renounce that penetration into the nature of things which is indispensable, merely because we cannot extract from it any benefit for ourselves? Would it however be no benefit to be, not only an artist—but also a *man*? And is it correct that an artificially caused want of knowledge, an effeminate disinclination to acknowledge truth, is of more benefit to us than a strong consciousness, giving us cheerfulness, hope, and above all the courage to proceed to deeds, providing we renounce all selfishness—deeds which are bound to bring joy to our own hearts, however slight may be the outward success which crowns them.

487. Sure! sure indeed we may be, even now, that only through perception can we be rendered **Our Art An-** happy; whilst want of perception will **ticipatory.** hold us fixed to a hypochondriac, cheerless, cloven, spurious art-product; one hardly having the power to will, and never possessed of the capability to effect; one by means of which we can only

arrive at results which leave us dissatisfied within, and bear no satisfaction to anyone without.

488. Cast a glance about you, as to where you live, and for whom your art is made! The fact of no artistic associates for the representation of a dramatic art-work being available is one which all must recognise whose perceptions have been in any way sharpened by artistic desire. How we should fall into error were we to endeavour to explain this manifestation—merely by a demoralisation for which our opera-singers are alone responsible: how we should be deceiving ourselves, were we to accept this feature as accidental; or, in fact, to think of it otherwise than as resulting from a far-reaching combination of circumstances!

489. Let us put the case by assuming that in some way we had the power, from the artistic intellectual standpoint, of so influencing both performers and performance, as, in the latter, completely to fulfil a supreme dramatic intention—even then we should soon be brought vividly to realise that the element which essentially renders the art-work possible—that which craves for it and by its longing helps to form it—in other words the public would still be lacking.

490. Our theatre public does not feel the need for art-work. In fronting the stage its desire is to find distraction, not the means of collecting its thoughts; and the seeker for distraction prefers single and detached productions, he feels no need of artistic unity. In the case of our offering to it being of one compact whole, the public would instinctively take this whole, and forcibly rend the

connection between its parts; or, to take the most favourable assumption, it would be obliged to engage in the comprehension of something for which it had no inclination, and upon the artistic intention of which it would wilfully turn its back. We should be able to conclude from this result why even such a representation would be altogether beyond possibility at the present time; and also why our opera-singers are obliged to be precisely what they are, and are totally prevented from being anything else.

491. Now in order to explain to ourselves the position thus taken up by the public towards this representation we shall be obliged to proceed to an estimate of this public itself. A glance at previous periods of our theatre-history will enable us justifiably to regard this public as having been long beset by a growing deterioration.

492. We cannot venture to regard the excellent and specially refined productions of our art already **A Glance at** existing as having fallen from the skies; **the Past.** but shall be obliged to deem the view more feasible that the incentive to the creation of such work proceeded from the taste of those before whom it had to be performed. What we find is, that this public of higher feeling and taste in its condition of most active and definite sympathy with art-production, first greets our view in the period of the Renaissance. Here may be seen the princes and the nobles, not only as protectors of art, but as so enthusiastically promoting its finest and boldest forms, that the latter may be regarded as directly

called into existence by the need which was consequently felt.

493. This nobility was never assailed in its own position as such, remaining ignorant of the trials of that serf-life which rendered its own position possible and keeping itself totally isolated from the working and trading spirit of citizen-life. Thus, passing its life gaily in palaces or bravely in war, it had exercised both eye and ear in perception of the graceful, the beautiful, and even of the characteristic and energetic; and it was at its command that the works of art arose which distinguish that period as the most fortunate for art since the decay of that of Greece.

494. The endless grace and refinement of Mozart's tonal productions (which appear tiresome and insipid to the present-day public accustomed as they are to the grotesque) formed the delight of succeeding generations of that nobility; and it was to the Emperor Joseph that Mozart fled, before the acrobatic effrontery of the singers of his "Figaro." The young French cavaliers who, through their zealous applause of the Achilles air in Gluck's "Iphigenia in Aulis," turned the previously doubtful scale in favour of that work's reception, need also not be found fault with; and the very last thing which we are likely to forget is that, while the great courts of Europe had become so many political camps of intriguing diplomats, a German princely family in Weimar were listening, with supreme interest and delight, to the boldest and daintiest German poets.

495. Nowadays however it is the man who pays

the artist for that in respect of which nobility formerly rewarded him who is the ruler of public art-taste—the man who orders the art-work for his money—the man who wants his own favourite tune varied anew for novelty—but no new theme. This ruler and orderer is the Philistine; and this Philistine is not only the most heartless and dastardly outcome of our whole civilisation, for he is also the most brow-beating, merciless and shabby of all art's bread-givers. It may be that to him nothing comes amiss; but, with anything capable of reminding him that he is a man—whether it be from the point of view of beauty or of mood—he will have nothing to do. It is his will to be dastardly and vulgar; and art must accommodate itself thereto. Let us hasten to get him out of our sight.

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## THE ARTISTIC OUTLOOK.

496. Are we willing to conclude treaties with this world? No; we are not! For even the most humiliating treaties could assign to us only an outside position.

Hope, faith and courage are only to be acquired by recognising this modern State-Philistine; not merely as a conditioning, but as a conditioned, product of our civilisation; and by searching out the contextual conditions of this manifestation, in the same manner as we have already done in the case of art.

497. Faith and courage we shall not acquire

until, in listening to the heart-beat of history, we  
**Faith and** hear the ripple of that ever-flowing  
**Brother-** spring which, hidden under the ruins of  
**hood.** historic civilisation, in original invincible  
 freshness, still runs its course. None can be insens-  
 ible to that frightful and wan sultriness of the  
 atmosphere which foretells the outbreak of earth-  
 quake. But we, who hear the ripple of that spring—  
 shall we be seized with the earthquake-fear? Surely  
 not! For we know that it will only clear away the  
 rubbish and prepare that stream-bed for the spring  
 in which we shall also see its living waters flow.

498. Where now the Statesman gives way to  
 despair, the politician allows his hands to drop, the  
 Socialist torments himself with fruitless systems—  
 aye! where even to the philosopher it only remains  
 to indicate without pre-admonition (as a consequence  
 of everything confronting us in spontaneous mani-  
 festations only, which no one is able sensuously to  
 bring again before himself)—there it is that we have  
 the artist; whose clear eye is able to detect forms as  
 they present themselves to the vision of ardent  
 desire—to the longing for the only true man—the  
 pure human being. The artist is thus enabled to  
 see beforehand the forms which go to people a  
 world not yet in shape; the strength of his longing  
 for that which *is to become* enables him to enjoy it  
 beforehand, whilst still awaiting *its becoming*. But  
 his delight is in communication; and, whilst sense-  
 less herds are feeding upon a grassless mound of  
 rubbish, he turns away only to hold the blessed few  
 who listen with him to the ripple of the spring  
 the more closely to his breast. He finds the hearts

—aye!—more; he finds the senses, too, with whom he can communicate.

499. Some of us are old—some young. Let the elder man, not thinking of himself, love the younger for the sake of what he has inherited, and is now taking to his heart, in order to nourish it anew. There will come a time when this inheritance shall overspread the entire world, to the happiness of all our human brethren.

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EPITOME OF THE SITUATION.

500. We have observed the poet, whose longing impulse to discover the perfect expression of Feeling had brought him to the spot where his **What is in Store.** verse was reflected upon the mirror of the sea of harmony, in the form of musical melody. He had been obliged to move forward to this sea; and its mirror could alone reveal to him the longed-for image. He had not called the sea into existence by any effort of his own will; it was, on the contrary, that other self within him which he was destined to wed, but which he neither possessed the power to determine nor to call into existence.

501. In the same way, the artist does not possess the power to determine or call into existence the necessary redeeming life of the future by any effort of his own will; it is that other and opposite self within him for which he longs which thus impels him. When this appears to him as from an opposite pole, and when it thus becomes for the first time

available, it takes his manifestation up into itself and unmistakably mirrors it back to him again. But, in its turn, the life of this sea of the Future cannot of itself produce this mirrored picture; for it is a mother-element, the sole vocation of which is to bring forth what it has received. This is the fructifying seed which the poet, as the artist of the Present, provides; and which here alone can find its natural soil. This is the seed which contains that inmost quality of the choicest life-sap which the Past has collected therein, in order to give it to the Future as a necessary procreative germ.

We can conceive of the Future in no other way than as dependent upon the Past.

502. That melody, too, which casts at last its reflection upon the water-mirror of the harmonic sea of the Future, is like that clear-seeing eye with which this life looks up from the depths of its seabed and searches for the cheerful sunlight. The verse of which it is merely the mirrored image, is however the poem of the present-day artist, and it is one which is entirely peculiar to him.

Only out of his most special power—only out of the fullness of his longing—has he produced it. And it is after the manner of this verse that the warningful and conditioning art-work of the longing present-day artist will be wed with the ocean of the life of the Future.

In that life of the Future this art-work will become that which at present it can only long to be, but to which it cannot attain.

That life of the Future will on the other hand

fully arrive at this attainment; though only by fondly adopting the art-work now described.

503. The generator of future art-work is emphatically none other than the artist of the Present. He foresees that future life, and longs to be therein contained. Whoever entertains this longing as the result of his very own capability already shares in the better existence here foreshadowed.

But there is only one who can do this.

And that is—

THE ARTIST.



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